

# THE DIAPASON

DEVOTED TO THE ORGAN

Seventh Year.

CHICAGO, MAY 1, 1916.

Number Six

## HASKELL FOUR-MANUAL IN ELIZABETH CHURCH

### LARGE ORGAN COMPLETED

Specification of Instrument Installed  
by Philadelphia Company in the  
Westminster Presbyterian  
Church.

C. S. Haskell, Inc., of Philadelphia,  
have just completed a large four-  
manual organ for the Westminster  
Presbyterian church of Elizabeth, N.  
J. The specification follows:

#### GREAT ORGAN.

1. Double Open Diapason, 16 ft.
2. Open Diapason, First, 8 ft.
3. Open Diapason, Second, 8 ft.
4. Gemshorn, 8 ft.
5. Philomela, 8 ft.
6. Octave, 4 ft.
7. Flute Harmonique, 4 ft.
8. Fifteenth, 2 ft.
9. Mixture, 3 rks.
10. Trumpet, 8 ft.

#### SWELL ORGAN.

11. Bourdon, 16 ft.
12. Open Diapason, from Great, 8 ft.
13. Salicional, 8 ft.
14. Clarabella, 8 ft.
15. Aedine, 8 ft.
16. Vox Celeste, 8 ft.
17. Stopped Diapason, 8 ft.
18. Fugara, 4 ft.
19. Flute Traverso, 4 ft.
20. Flautino, 2 ft.
21. Mixture, 3 rks.
22. Cornopean, 8 ft.
23. Oboe, 8 ft.

#### CHOIR ORGAN.

24. Dulciana, 16 ft.
25. English Open Diapason, 8 ft.
26. Dolce, 8 ft.
27. Viola da Gamba, 8 ft.
28. Unda Maris, 8 ft.
29. Quintadena, 8 ft.
30. Doppel Flöte, 8 ft.
31. Flute d'Amour, 4 ft.
32. Piccolo Harmonique, 2 ft.
33. Clarinet, 8 ft.
34. Tuba, 16 ft.
35. Tuba, 8 ft.

#### ECHO ORGAN.

36. Muted Viol, 8 ft.
37. Aetheria, 8 ft.
38. Viole Celeste, 8 ft.
39. Vox Angelica, 8 ft.
40. Fern Flöte, 8 ft.
41. Vox Humana, 8 ft.
42. Chimes, space provided.

#### PEDAL ORGAN.

43. Contra Bourdon, 16 ft.
44. First Open Diapason, 16 ft.
45. Second Open Diapason, 16 ft.
46. Bourdon, 16 ft.
47. Dulciana, 16 ft.
48. Lieblich Gedeckt, 16 ft.
49. Violone, 16 ft.
50. Flute, 8 ft.
51. Violoncello, 8 ft.
52. Posaune, 16 ft.

The stops are operated by means  
of tablets. The action is electro-  
pneumatic.

### GREAT ORGAN FOR THEATER

#### Unit Orchestra in Covent Garden, Chicago, to Be Opened June 8.

Announcement is made that the  
large Wurlitzer unit orchestra to be  
placed in the Covent Garden theater,  
Chicago, on North Clark street near  
Diversey boulevard, will be opened  
June 8. This is expected to be the  
greatest of all the unit orchestras and  
one of the most remarkable organs  
in the world. Highly-skilled artists  
will be engaged to play it and it will  
give a Chicago theater the attraction  
which several houses in New York  
and other cities have enjoyed. The  
work of installation has been begun  
by the Wurlitzer forces from the fac-  
tory at North Tonawanda, N. Y., and  
is attracting attention among Chi-  
cago organ devotees.

#### Contracts for Austin Company.

The Austin Organ Company has  
been awarded, through Elisha Fowler,  
Boston representative, a contract to  
build a two-manual organ for Trin-  
ity Episcopal church, Pawtucket, R.  
I., and a two-manual organ for the  
Congregational church at Brookfield  
Center, Conn.

#### New Post for Percy C. Miller.

Percy Chase Miller, A. M., A. A.  
G. O., has been appointed organist  
and director of the boy choir at Grace  
church, Mount Airy, Philadelphia.



PALMER CHRISTIAN, CHICAGO ORGANIST.

[Mr. Christian appears this month before the Minnesota Chapter of the  
A. G. O. in recital.]

### PALMER CHRISTIAN ON TRIP

#### Will Play before Minnesota Chapter, and Open Bennett Organ.

Palmer Christian of Chicago will  
make a trip to the Twin Cities early  
in May, playing before the Minne-  
sota Chapter of the A. G. O. at Geth-  
semane church in Minneapolis May  
2. For this occasion Mr. Christian  
selected the following program: Alle-  
gro con fuoco, de Boeck; Reverie,  
Debussy; Caprice, Kinder; Sympho-  
nic Chorale, "Jesu meine Freude,"  
Karg-Elert; "A Swan Song," Far-  
jeon; Toccata, Adagio and Fugue in  
C, Bach; Prelude on an old Flemish  
melody, Gilson; Nocturne, Ferrata;  
Scherzino, Ferrata; Finale (Sym-  
phony 1), Vienne.

May 4 Mr. Christian will give the  
opening recital on a Bennett organ  
in Gustavus Adolphus church at St.  
Paul. He will play as follows: Over-  
ture in C, Mendelssohn; Reverie,  
Bonnet; Pastorale, Guilmant; Scher-  
zo, Guilmant; Gavotte, Martini; Pre-  
lude and Fugue in D, Bach; Benedic-  
tus, Karg-Elert; Allegretto, Wolsten-  
holme; Cantilene, Matthews; Caprice  
de Concert, Archer.

### PLAYS DR. DIGGLE'S SUITE

#### Los Angeles Orchestra Includes Organist's Work on Program.

Dr. Roland Diggle's "Fair Suite"  
was played by the Los Angeles Sym-  
phony Orchestra at its concert April  
8. The number was accorded a splen-  
did reception and received the most  
flattering attention from the critics  
of the press. The Fair Suite is in  
three movements—"Coming of the  
Fairies," "Fair Queen" and "Back  
to Fairyland." W. Francis Gates,  
writing in the Los Angeles Graphic,  
says: "This suite of Mr. Diggle's,  
who is organist at one of the leading  
Episcopal churches of Los Angeles,  
at once places him in the front rank  
of western orchestral writers, by  
means of its fresh, spontaneous melo-  
dy and interesting instrumentation.  
It is the fairyland of Mendelssohn  
touched by Wagner rather than that  
of the later dissonant school."

### GRAND RAPIDS DEDICATION

#### Large Felgemaker Organ Displayed by Charles Heinroth.

Charles Heinroth of Pittsburgh was  
selected to display the qualities of  
the large Felgemaker organ in the  
First Methodist church of Grand  
Rapids, Mich., April 11 and made the  
event memorable for Grand Rapids  
music lovers. The organ received the  
highest praise from those who heard  
it and is considered a great addition  
to the musical advantages of the city.  
It is a large four-manual. The spec-  
ification was printed in The Diapason  
at the time the contract was let to the  
A. B. Felgemaker Company.

The church is a beautiful and large  
edifice and was crowded to its capac-  
ity for the recital. Mr. Heinroth  
played as follows: Overture to "Wil-  
liam Tell," Rossini; Pastorale in A  
major, Guilmant; Andante from Sym-  
phony in D, "Clock Movement,"  
Haydn; Fugue in D major, Bach;  
Evening Bells and Cradle Song, Mac-  
farlane; Introduction to Third Act  
and Bridal Chorus from "Lohen-  
grin," Wagner; "Peer Gynt Suite,"  
No. 1, Grieg; Funeral March of a  
Marionette, Gounod; "Farandole,"  
from "L'Arlesienne Suite, Bizet.

Miss Elizabeth Horner has direct-  
ed the choir and served as organist in  
this church for many years. Her  
ability in this capacity is recognized  
by all Grand Rapids musicians. She  
has long served as a director of the  
St. Cecilia Society.

#### Dallas Organists' Association.

Miss Grace Switzer gave the sev-  
enth recital before the Dallas (Tex-  
as) Organists' Association at Trinity  
Methodist church April 27. She was  
assisted by the Trinity quartet in the  
following program: Marche Reli-  
gieuse, Guilmant; Cantilene, Drdla;  
Minuet, Boccherini; Praeludium, Gor-  
don Balch Nevins; Anthem, "Rejoice  
in the Lord, O Ye Righteous," Mas-  
cagni-Schnecker; Toccata and Fugue  
in D minor, Bach; Pastorale, Whit-  
ing; solo, "Judith," Concone (Mrs.  
Frank H. Blankenship); Scherzo from  
Fifth Sonata, Guilmant.

## NEWARK, N. J., ORGAN BEING BUILT BY HALL

### WILL BE IN TWO DIVISIONS.

Specifications for Grace Episcopal  
Church, Where Gallery and Chan-  
cel Instruments Are to Be  
Placed.

The Hall Organ Company of New  
Haven, Conn., is at work on a note-  
worthy contract for a three-manual  
organ with gallery and chancel div-  
isions for Grace Episcopal church at  
Newark, N. J. Following are the  
specifications of this instrument:

#### GREAT ORGAN (Gallery Division).

- Gamba, 16 ft.
- First Open Diapason, 8 ft.
- Second Open Diapason, 8 ft.
- Stopped Diapason, 8 ft.
- Gamba, 8 ft.
- Doppel Flöte, 8 ft.
- Principal, 4 ft.
- Flute Harmonic, 4 ft.
- Twelfth, 2 2/3 ft.
- Fifteenth, 2 ft.
- Mixture, 4 rks.
- Trumpet, 8 ft.

#### GREAT ORGAN (Chancel Division.)

- Open Diapason, 8 ft.
- Dulciana, 8 ft.
- Melodia, 8 ft.
- Violin Diapason, 8 ft.
- Salicional, 8 ft.
- Stopped Diapason, 8 ft.
- Flute d'Amour, 4 ft.
- Violina, 4 ft.

#### SWELL ORGAN (Gallery Division.)

- Bourdon, 16 ft.
- Open Diapason, 8 ft.
- Stopped Diapason, 8 ft.
- Violin Diapason, 8 ft.
- Salicional, 8 ft.
- Viole d'Orchestre, 8 ft.
- Viole Celeste, 8 ft.
- Wald Flöte, 4 ft.
- Principal, 4 ft.
- Dolce Cornet, 3 rks.
- Oboe, 8 ft.
- Cornopean, 8 ft.
- Contra Fagotto, 16 ft.

#### SWELL ORGAN (Chancel Division.)

- Dulciana, 8 ft.
- Melodia, 8 ft.
- Violin Diapason, 8 ft.
- Salicional, 8 ft.
- Stopped Diapason, 8 ft.
- Flute d'Amour, 4 ft.

#### CHOIR ORGAN (Gallery Division.)

- Open Diapason, 8 ft.
- Concert Flute, 8 ft.
- Keraulophon, 8 ft.
- Dulciana, 8 ft.
- Violina, 4 ft.
- Piccolo, 2 ft.
- Clarinet, 8 ft.

#### PEDAL ORGAN (Gallery Division.)

- Open Diapason, 16 ft.
- Bourdon, 16 ft.
- Violone, 16 ft.
- Violoncello, 8 ft.
- Flute, 8 ft.

#### PEDAL ORGAN (Chancel Division.)

- Bourdon, 16 ft.
- Lieblich Gedeckt, 16 ft.

Among other recent contracts by  
the Hall Company are these:

Grace Cathedral, Topeka, Kan.,  
three-manual electric.

St. Paul's Episcopal church, New  
Haven, Conn., three-manual electric.

First Baptist church, New London,  
Conn., three-manual electric.

First Congregational church, Wind-  
sor, Conn., three-manual electric.

Bluebeard Theater, Anaconda,  
Mont., two-manual electric, divided  
organ.

St. Elizabeth's church, Far Hills,  
N. J., two-manual tubular-pneumatic.

First Congregational church, Clare-  
mont, N. H., two-manual electric.

Trinity, Watertown, S. D., two-  
manual electric.

First German M. E., Lawrence,  
Mass., two-manual electric.

All Saints' Episcopal, New Haven,  
Conn., two-manual electric.

Grace M. E. Church, Fergus Falls,  
Minn., two-manual electric.

St. John's Lutheran, Northfield,  
Minn., two-manual electric.

SS. Cyril and Methodius R. C.,  
Bridgeport, Conn., two-manual elec-  
tric.

First Christian, Woodland, Cal.,  
two-manual electric.

First Congregational, Clarion,  
Iowa, two-manual tubular-pneumatic.

Grace Universalist, Rochester,  
Minn., two-manual electric.

St. Joseph's R. C., Hazleton, Pa.,  
two-manual electric.

Trinity Episcopal, Oakland, Cal.,  
two-manual electric.

Second Church of Christ, Scientist,  
San Francisco, two-manual electric.

## GEORGE E. LA MARCHE OPENS NEW FACTORY

### AUSTIN MAN LEAVES CHICAGO

**Goes to Three Rivers, Mich., Where  
He Will Make a Specialty of  
Small Organs—Career Shows  
Rise of Builder.**

George E. La Marche, for a number of years a member of the Austin staff, and for two years representative of that company in Chicago, to which city he came from Atlanta, Ga., has begun the construction of organs at Three Rivers, Mich., and has joined the list of independent builders. Mr. La Marche received a tempting offer from the city of Three Rivers and is carrying out his ambition of being in business for himself. He moved from Chicago to the Michigan location the last week in April. As Mr. La Marche had made a large number of friends throughout his territory he will be missed from Chicago. He expects to make a specialty of small organs.

Mr. La Marche has the advantage of wide experience in both the mechanical and the sales departments of the organ business, although he is young in years. He started with Herbert C. Harrison of Portland, Maine, in 1902, installing a two-manual tracker organ in the Methodist Episcopal church at Calais, Maine, where his father was pastor. After six months he went to Boston with the Hutchings-Votey Organ Company and was with it until 1906, serving one year in the factory and the remainder of the time on the road and at the New York office.

Mr. La Marche entered the University of Maine in the fall of 1906, taking a scientific course with physics as a major subject, as this would be the nearest thing to organ building. He worked his way through college largely by taking care of organs in eastern Maine, finished a four-year course in three and one-half years and received the bachelor of science degree. He started with the Austin Organ Company in 1910, was one of their erecting staff until Jan. 1, 1912, had charge of the Southern territory until April, 1914, and then took charge of the Chicago territory.

### W. L. Bates to Play New Organs.

William Lester Bates, who for many years was organist and director of music at the Union Church, Columbus avenue, Boston, has been appointed organist and choirmaster of the Second Congregational church, West Newton, which in the fall will occupy its new edifice. Mr. Bates succeeds Fred W. Archibald, who recently resigned. Three organs will be installed in the new church, and are being built by Casavant Freres of St. Hyacinthe, Quebec. They are a main organ, an echo organ and an organ in the chapel.

## RECITAL AT KINDER SCHOOL.

Richard M. Stockton and Adolph E. Voegelin Organ Performers.

At the second students' recital of the Kinder Organ School at Philadelphia, given April 27 in Estey Hall, the organ soloists were Richard M. Stockton, organist of the Moravian church at Lititz, Pa., and Adolph E. Voegelin of the Church of the Advocate in Philadelphia. The organ selections were as follows:

Grand March, from "Rienzi," Wagner; Andante Cantabile, from the String Quartet, Op. 11, Tchaikowsky—Mr. Voegelin.

Sonata in A minor (two movements), Whiting—Mr. Stockton.

Evening Bells and Cradle Song, Macfarlane; Toccata in D, Kinder—Mr. Voegelin.

Berceuse, from "Jocelyn," Godard; "Hosanna!" Wachs—Mr. Stockton.

Albert Scholen, a pupil of Frank Van Dusen, has been appointed organist of the Woodlawn Methodist Episcopal church, Sixty-fourth street and Woodlawn avenue, Chicago. Mr. Scholen was heard in a group of organ solos in a recital at Kimball Hall Saturday afternoon, April 22.

**WANTED—A GOOD OUTSIDE man for erecting pipe organs. Address C. S. Haskell, Inc., 1520 Kater street, Philadelphia, Pa.**

**WANTED—A SECOND-hand pipe organ, ten to sixteen speaking stops. Conrad Preschley, 8501 Clark avenue, Cleveland, Ohio.**

**FOR SALE—ONE-HALF h.p. slow-speed Orgoblo, suitable for 110-volt direct current. Address: Conrad Preschley, 8501 Clark avenue, Cleveland, Ohio.**

**WANTED TO BUY—USED two-manual organ, either tubular pneumatic or electric; detached console. If possible, console electric. Fifteen to eighteen stops. Answer at once. Address O. K., care of THE DIAPASON.**

### ORGAN BUILDER.

Competent organ builder, electro-pneumatic, pipe and percussion, inside or responsible outside finisher, desires position. Address T. F., care of The Diapason.

**ORGANIST AND CHOIR-master desires a position. Choir trainer. Teacher of organ, piano and violin. German position preferred. Address KGM, care of THE DIAPASON.**

## MAKE EXCHANGE OF CHOIRS

C. Hugo Grimm and Sidney C. Durst Hold Novel Service.

An exchange of choirs at Cincinnati March 26 by C. Hugo Grimm of the Mount Auburn Baptist church and Sidney C. Durst of the Wyoming Presbyterian church attracted considerable attention. Mr. Durst is dean and Mr. Grimm secretary of the Southern Ohio chapter of the A. G. O. At the special musical service in the Mount Auburn church two of Mr. Durst's anthems formed a part of the program. They are "Lo, Our Father's Tender Care" and "How Beautiful Upon the Mountains." Other offerings were: "The Eternal God is Thy Refuge," J. E. West; "I Will Give Unto Him That is Athirst," C. Whitney Coombs; "Jesus, Lord of Life and Glory," Martin Dumlér; "The Shadow of Thy Wings," Mark Andrews;

"Search Me O God," W. H. Neidlinger; "Whoso Dwelleth," W. H. Neidlinger, and "The Pillars of the Earth," James H. Rogers. Mr. Grimm's choir sang the following at the Wyoming Presbyterian church: "O Come, Let Us Worship," Mendelssohn; "Come Unto Me," George W. Chadwick; "The Lord is My Light," Horatio Parker; "He That Dwelleth in the Secret Place," Henry K. Hadley; "Ho! Everyone That Thirsteth," George C. Martin; "God Who is Rich in Mercy," George M. Garrett, and "Who is Like unto Thee?," Arthur Sullivan.

### Biggs Plays for Norden.

The Aeolian Choir, conducted by N. Lindsay Norden, M. A., Mus. B., gave a Holy Week recital of Russian church music April 18 in Aeolian Hall, New York, at which it was assisted by Richard Keys Biggs, organist. Mr. Biggs played Bach's Prelude and Fugue in C minor, the Prelude to "Lohengrin," and Schminke's "Marche Russe."

## WANTED

Competent Organ  
Mechanics. Steady  
Work for Good  
Men. Address

**Henry Pilcher's Sons**  
LOUISVILLE, KY.



GOWNS for Organist,  
Choir, Pulpit and Bench.  
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and Badges. Intercollegiate  
Bureau of Academic  
Costume.

COTRELL & LEONARD, Albany, N. Y.

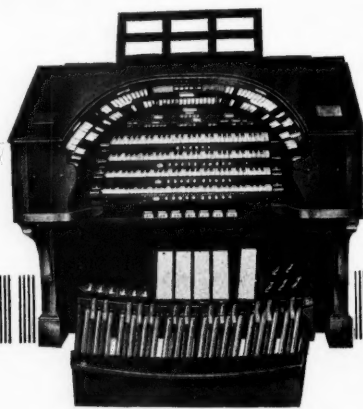
## Correspondence Tuition

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F. C. G. O., A. R. C. O.

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and  
Composition by Mail

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In the Wurlitzer Hope-Jones Unit Or-  
chestra, every dignity and magnitude of  
the church Pipe Organ is preserved; but  
through its flexibility of expression, and  
range of new tone colors available, it is  
meeting with great success in the secular  
field.

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and motion picture houses.

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employing an Excellent and Reliable Electric  
Action System, which is to be maintained and  
followed in a capable manner.

**Address: Electric, care The Diapason**

It may be advisable to suggest that particulars be mentioned  
as to Experience and Anticipated Remuneration.



## ILLINOIS COUNCIL OF THE N. A. O. AT DINNER DISCUSS PLANS IN CHICAGO

**Carl Rupprecht Elected Vice President and Ralph W. Ermeling Secretary and Treasurer—Two More Meetings.**

The Illinois council of the National Association of Organists met Monday evening, April 24, in St. Paul's church, Hyde Park. A group of organists, representing various sections of the state as well as local artists, met around the dinner table for discussions as to the future of the organization. Letters of congratulation and godspeed were read from the national president, Arthur Scott Brook; the national vice-president, Arthur H. Turner; the chairman of the program committee, Miles Martin; John Herman Loud, state president of Massachusetts; Clifford Demarest of New York, and J. Warren Andrews, warden of the American Guild of Organists, as well as from a number of organists throughout the state.

Professor J. Lawrence Erb of Urbana presided. W. D. Armstrong of Alton presented a historical sketch of the association, while Carl Rupprecht of St. Luke's Evangelical Lutheran church laid before the gathering the plans for future conventions. Mr. Rupprecht also played some numbers on the Austin organ in the church.

It was decided to hold one and possibly two more meetings this year in Chicago and several throughout the state. The co-operation of the local organists was invited and a number, including some of the most prominent in the city are already enrolled in the organization.

Carl Rupprecht was elected vice-president and Ralph W. Ermeling secretary and treasurer.

### Alfred H. Bissell Dead.

Alfred Henry Bissell, organist and composer, died March 31 at the home of his son, Frederic A. Bissell, in Brookline, Mass., after a long illness. He was born in Boston seventy-two years ago, the son of Thomas S. Bissell, a musician connected for many years with the Oliver Ditson Company. He was organist for many years at the Old Ship Church in Hingham, and was also organist of the Newtonville Universalist Church and other churches of Greater Boston, as well as at Montpelier, Vt. Mr. Bissell was the composer of much church and secular music.

### W. R. Waghorne Goes to Newark.

W. R. Waghorne, F. A. G. O., who for the last six months has been playing the fine three-manual Casavant organ in the Rex Theater at Duluth, has been appointed organist and choirmaster of the Forest Avenue Presbyterian church at Newark, N. J., and will begin his duties May 1. As he journeys East Mr. Waghorne will give recitals at Flint, Mich., and Essex, Ont.

## COMMENCEMENT ON MAY 25.

### Guilmant School Pupils Compose Selections for Graduation.

The fifteenth annual commencement concert and graduating exercises of the Guilmant Organ School will be held Thursday evening, May 25, in the First Presbyterian church, New York City, under the direction of Dr. William C. Carl, director of the school. The class of 1916 numbers seven, with two post-graduates. A brilliant program is being arranged, and in addition to the regular program numbers selections written by members of the school will be played. The soloist, Miss Margaret Harrison, solo soprano of the First Presbyterian church, will sing a group of songs written by one of the school.

Examinations will begin May 15 before the board of examiners, and coincide as to difficulty and grade with those given by the American Guild of Organists.

The school has had a remarkably prosperous year, and Dr. Carl has found it difficult to accommodate all who desired to study. The classes of Messrs. Clement R. Gale, Warren R. Hedden, Thomas Whitney Surette, Dr. Howard Duffield, Lewis C. Odell and Charles Schlette have been filled to overflowing.

A large number of the students have secured positions as organists and choirmasters to take effect May 1.

### Kinder at May Festival.

Ralph Kinder, the Philadelphia organist, is one of the soloists at the twenty-third May festival of the University of Michigan in Ann Arbor. On Saturday, May 20, he will give the fifth concert of the festival on the Frieze memorial organ. The program he has selected is as follows: Concert Overture in C minor, H. A. Fricker; Berceuse, Guilmant; Fugue a la Gigue, Bach; Religious Melody and Variations (from the Sonata in A minor), G. E. Whiting; "Burlesca e Melodia," R. L. Baldwin; "At Evening," "Jour de Printemps" (Spring Day) and "In Moonlight," Kinder; Finale in D major (from Symphony No. 1), Vierne.

### Played by Miss Andriessen.

Easter day at Trinity Lutheran church, New Brighton, Pa., the following organ solos were played by the organist, Miss Belle Andriessen: "Jerusalem the Golden," Spark; "Adoration" from Gaul's "Holy City"; "Marche Romaine," Gounod; "The Son of God Goes Forth to War," Whiting; "Largo," Handel, and "Hosannah," Wachs.

### Married Despite Broken Leg.

A broken leg that confined him to his bed could not force Malcolm McMillan, organist of the People's Church of St. Paul, to postpone his wedding. While just able to sit up, he was married to Miss Elsa De Haas, contralto soloist of the church, at his home at 31 Sherburne avenue April 10. The ceremony was performed by the Rev. J. R. Smith, pastor of the church.

## FELGEMAKER FOR OAK PARK

### Three-Manual Is Under Construction for Trinity Lutheran.

The A. B. Felgemaker Company is building a three-manual organ for Trinity Evangelical Lutheran church of Oak Park, Ill., according to the following specifications:

#### GREAT ORGAN.

1. Open Diapason, 8 ft.
2. Gemshorn, 8 ft.
3. Doppel Flöte, 8 ft.
4. Octave, 4 ft.
5. Cornopean, 8 ft.

#### SWELL ORGAN.

6. Open Diapason, 8 ft.
7. Stopped Diapason, 8 ft.
8. Salicional, 8 ft.
9. Vox Celeste, 8 ft.
10. Flute Harmonique, 4 ft.
11. Oboe, 8 ft.
12. Vox Humana, 8 ft.

#### CHOIR ORGAN.

13. Dulciana, 8 ft.
14. Lieblich Flute, 8 ft.
15. Flute d'Amour, 4 ft.
16. Clarinet, 8 ft.

#### PEDAL ORGAN.

17. Open Diapason, 16 ft.
18. Bourdon, 16 ft.
19. Lieblich Gedeckt (derived), 16 ft.
20. Flute (from No. 18), 8 ft.

Evidences of Felgemaker activity are shown by this list of five contracts received within the last two weeks:

Highland Park M. E. church, Chattanooga, Tenn.

McFerrin M. E. church, Nashville, Tenn.

Brentwood M. E. church, Brentwood, Tenn.

United Presbyterian church, Aspinwall, Pa.

Trinity Evangelical Lutheran church, Oak Park.

Every organ on the list is to be built with electro-pneumatic action.

### Joint Recital by Pupils.

A novel joint recital by advanced pupils of Wilhelm Middelschulte, Frank Van Dusen and Effie E. Muddock was given at Kimball Hall April 22. Five performers took part, the program being:

- Prelude and Fugue, E minor, Bach—Winifred Gillespie.
- Prelude and Fugue, F major, Bach—Harriet Carson.
- Prelude and Fugue, G minor, Bach—Helen Knowles.

Grand Sonata, Op. 25 (Allegro con moto and Religious Theme and Variations), Whiting; "La Chasse," Fumagalli; "At Evening," Dudley Buck; Caprice in B flat, Botting; Toccata and Fugue, D minor, Bach—Otto Hirschler.

Prelude and Fugue, E minor, Bach; Sonata, D minor (first movement), Merkel; Andante Cantabile from Fourth Symphony, Widor; "March Funebre et Chant Seraphique," Guilmant—Albert Scholen.

### Installed by C. E. Sylvester.

C. E. Sylvester of Dallas has just completed installing an organ of ten stops and five couplers in the First Methodist church, Coleman, Texas.

Crossed wires caused a fire in Saint Raphael's Catholic church, near the state capitol at Madison, Wis., April 2, destroying the organ, valued at \$5,000, and damaging the building to the extent of \$10,000. The loss is covered by insurance.

## FIFTY RECITALS, BUT NOT ONE REPETITION

### WORK OF RIEMENSCHNEIDER

"Egyptian Suite" by Stoughton, Played from Manuscript, Feature of Fiftieth Concert at Baldwin-Wallace College.

On April 9 Albert Riemenschneider gave his fiftieth organ recital of a series in which there have been no repetitions of compositions rendered. These recitals have been given at Berea, Ohio, where Mr. Riemenschneider is director of the flourishing school of music connected with Baldwin-Wallace College. Fifteen months ago a \$25,000 Austin organ was installed in the auditorium of the Conservatory building, and since then these monthly recitals on Sunday afternoons have played an even greater role than theretofore in attracting interest throughout the country.

In this fiftieth recital interest centered largely about the new "Egyptian Suite" of R. S. Stoughton of Worcester, Mass., played from manuscript and dedicated to Mr. Riemenschneider. It recalls the already famous Persian Suite of this same composer, and the four parts entitled "Pyramids," "The Nile," "Song of the Priestesses" and "Rameses II." are indeed descriptive of their titles. It is as if Mr. Stoughton had hit upon an original way of portraying, by means of music, pictures familiar to us all.

In these fifty recitals Mr. Riemenschneider has tried especially to propagate the cause of American music and has played over seventy original compositions by American composers, including eleven sonatas and suites.

On Feb. 18 Mr. Riemenschneider presented numbers by Widor, Yon, Wagner, Guilmant, Gordon Balch Nevin, Batiste, Fumagalli, Faulkes and Johnston at a recital at Dover, Ohio. March 23 he opened the new organ at Bethany church, Cleveland, with a comprehensive recital. For June 13 and 14 he has accepted engagements at Allegheny College, Meadville, Pa., for a recital and commencement music and on June 20 he will give the opening recital on the large Hinners organ to be installed in the Methodist church at Peoria, Ill.

### Dickinson Repeats Lecture.

Clarence Dickinson repeated the lecture recital on "Shakespeare and Music," which he gave in his historical series at Union Theological Seminary, New York, at the First Congregational church of Jersey City on Thursday afternoon, April 6. As at the seminary, he was assisted by Inez Barbour, soprano.

Bertram S. Forbes of Buffalo, N. Y., who created a favorable impression when he played the organ at the First Baptist church of Franklin, Pa., recently, has been engaged as organist.

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# Somer Recital Program

**J. Lawrence Erb, Urbana, Ill.**—The University of Illinois organist is giving programs of high educational value on the large organ in the auditorium on Sunday afternoons and draws excellent audiences which realize the advantage of hearing the best in old and modern organ music. Among his recent programs are these:

April 2—Triumphal March in D flat, Op. 3, Erb; "Autumn Memories," Diggle; Andante Sostenuto ed Allegro Giocoso, Op. 14, No. 3, Guilmette; Adagio Cantabile in B, Shelley; "Culdes Animam" from "Stabat Mater," Rossini; Adagio, G minor, Naprawnik; Pastoral Sonata, Rheinberger; March 26—Introduction, Theme and Variations, in A, Hesse; Melody in E, Deshayes; Andante from Sixth Symphony, Op. 71 (Pathétique), Tschaiikowsky; Melody in D flat, Faulkes; Allegretto in E flat, Wolstenholme; "At Evening," Kinder; Sonata No. 1, in C minor, Van Eyken.

March 12—Prelude and Fugue in D major, Bach; Meditation, Klein; "Lamento," Guilmette; Sonata No. 6 in E, Capocci; Andantino in D flat, Chauvet; Prelude to "The Deluge," Saint-Saens; Melody in A flat, Shelley; Grand Chorus in A, Salome.

**Walter E. Young, Boston.**—In a short recital at the First Church of Christ, Scientist in the mother church, Mr. Young, on April 7, played: Fantasia in G minor, Bach; "Harmories du Soir," Karg-Elert; Spring Song, Macfarlane; First Organ Sonata in D minor, Guilmette; Evening Bells and Cradle Song, Macfarlane; Cantilene in F, Hailland.

**Frederick A. Henkel, Nashville, Tenn.**—In his Sunday afternoon recitals of the seventh season of the Nashville Art Association at Christ church Mr. Henkel has been playing as follows:

March 26—Concert Overture in B minor, Rogers; Cantilene, Watling; "Lamentation," Guilmette; "At Twilight," Frysinger; "In Springtime," Kinder; Pastoral Suite, Demarest.

Feb. 27—Concert Overture in A, Maitland; "Summer Sketches," Lemare; "Pastorale Sorrentina," Von; Festival Postlude, Burgess.

Feb. 13—Concert Overture in C minor, Fricker; Andante Cantabile, Tschaiikowsky; "Dreams," Wagner; Caprice, Kinder; "Persian Suite," Stoughton; Finale from Sonata in A minor, Anshin.

**Sumner Salter, Williamstown, Mass.**—Among Mr. Salter's latest Wednesday afternoon programs at Williams College have been these:

March 29—"Peer Gynt Suite," Grieg; First Movement from Symphony I, in E flat, Maquenne; Barcarolle in B flat, Faulkes; Nocturne in G minor, Chopin; "L'Angelus," Massenet; Overture, "Miz," Tschaiikowsky.

March 22—Sonata in the style of Handel, Wolstenholme; Cantabile, Capriccio; Andante in B flat, Mozart; "Capriccio Heroique," Bonnet; "La Sposizio," Liszt; Fugue in D, Guilmette.

**Charles D. Irwin, Brookline, Mass.**—An evening of organ music given April 10 at the Leyden Congregational church was marked by the following selections: "Marche Pittoresque," E. R. Kroeger; Astarte (An Intermezzo), Albert Mildeberg; Praeludium, Armas Jarnefelt; Sonata in F minor, Mendelssohn; "Rhapsodie Triste," Gerardo Carbonara; Allegretto, Robert Volkmann; "Choir de Laus," Karg-Elert; "Tragedy of a Tin Soldier," Gordon Balch Nevin; Russian Romance, Rudolf Friml; "Laudate Dominum," Charles A. Sheldon.

**Herbert Foster Sprague, Toledo, Ohio.**—At his fortieth recital in Trinity church, March 22, Mr. Sprague played: Prelude and Fugue in D major, Bach; Pastorale, G. E. Whiting; "Memories," Floyd St. Clair; "Humoresque," Frank Ward; "Grand Offertoire de Sainte Cecile in D," Batiste; First Rhapsody on the Bronx Canticles, Saint-Saens; Cradle Song, Hauser; Sonata Pascale, Lemmens.

**Gottfried H. Federlein, New York.**—Mr. Federlein played the following programs on a recent tour:

Elmwood Music Hall, Buffalo, April 2: Variations on an American Air, Flager; Gavotte, Debat-Ponsan; Prelude in C sharp minor, Rachmaninoff; Aria from Suite, Bach; Serenade, Federlein; "Air du Nord," Wolstenholme; "Caprice Heroique," Bonnet; "Liebestod," from "Tristan and Isolde," Wagner; Overture, "Tannhauser," Wagner.

At the Moravian Church, Dover, Ohio: Prelude and Fugue in A minor, Bach; Gavotte, Debat-Ponsan; "Sunset and Evening Bells," Federlein; Intermezzo, Bonnet; "Lohengrin" Vorspiel, Wagner; "Air du Nord," Wolstenholme; Meditation, Sturges; "To a Wild Rose," and "At an Old Trysting-Place," Macdowell; Serenade, Gounod; "Barlesse a Melodia," Baldwin.

At Grace Church, Cortland, N. Y.: Prelude and Fugue in A minor, Bach; "Air du Nord," Wolstenholme; Legend, Federlein; "To the Evening Star" and "Pilgrims Chorus," from "Tannhauser," Wagner; "Evensong," Johnston; "Romance Sans Paroles," Bonnet; Serenade, Gounod; Largo, Handel; Berceuse, Guilmette; Grand Chorus in D, Guilmette.

**Rollie Maitland, F. A. G. O., Philadelphia.**—Mr. Maitland played the following on Sunday afternoons during April at the Memorial Church of St. Paul, Overbrook: Nocturne in G minor, Chopin; Adagio from the Sonata Pathétique, Beethoven; Reverie, Viextemps; Spring Song, Hollins; Romance, Wolstenholme; Andante from the Violin Concerto, Mendelssohn;

Processional March, D. D. Wood; Variations and Fugue on the Hymn tune "Victor Funeris" (D. D. Wood), R. F. Maitland.

On March 28 Mr. Maitland played the following numbers at the First Presbyterian church, Parkersburg, Pa.: Concert Overture in E flat, Faulkes; "Chanson de Matin" (dedicated to Mr. Maitland), Gillette; "The Lost Chord," Sullivan; Toccata in G, Dubois; "Pilgrims Chorus," Wagner; Largo, Handel; Humoresque, Dvorak; "Marche Militaire," Schubert.

On April 7 Mr. Maitland, Mrs. Ella Markell, contralto, and Miss Isabel Brylawski, violinist, gave the second in Mrs. Bruce S. Keator's series of four Lenten recitals in the First M. C. church, Ashbury Park, N. J. The program follows: Organ, Toccata in F, Bach; Romance in D flat, Lemare; Nocturne, No. 3, Liszt; Violin, Allegro Moderato from Concerto in E minor, Nardini; Minuet, Porpora-Kreisler; Songs, "I Sometimes Think that Never Blows so Red," Lehmann; "Beautiful Land of Nod," Neidlinger; "The Grey Wolf," Burleigh; Organ, "Chanson de Matin," Gillette; "Hosannah" (Chorus Magnus), Dubois.

**Dr. H. J. Stewart, San Diego, Cal.**—Some recent programs of recitals at the Panama-California exposition by Dr. Stewart, the official organist, are:

March 26—Overture, "Le Pre aux Cleres," Herold; Cradle Song, Fuxington; Harker; Funeral March of a Marionette, Gounod; "Messe de Mariage," Dubois; Serenade, "Bernier," in the Cloister, Lange; Marche Solennelle, Ketterer.

April 16—Toccata and Fugue in D minor, Bach; "A Springtime Sketch," Brewer; "Elsa's Brautgang" ("Lohengrin"), Wagner; Overture, "Le Macon," Auber; "Triumphant," Hubay; "Sous la Feuille," Thome; Familiar Airs, introducing Cathedral chimes; "Jubilate Amen," Kinder.

April 11—Concertante in C, Handel; Evening Song, Baintown; Bourree in B minor composed for violin, Bach; Overture, "Oberon," Weber; Largo in E flat, Batiste; "Evensong," Johnston; "Huldigungsmarsch" ("Rienzi"), Wagner.

**Edward Kreiser, Kansas City.**—At his Sunday afternoon recital April 9 in the Independence Boulevard Christian church Mr. Kreiser played: Spring Song, Joseph Bonnet; Sonata in D minor, Op. 66, No. 6, Mendelssohn; "La Fille aux Cheveux de Lin," Debussy; "The Magic Harp" (Petal Study), Meale; "The Rosary," Nevin; "Marche Russe," Oscar E. Schminke.

March 23 Mr. Kreiser gave the dedication recital on the two-manual Kilgen organ in the First Christian church of Lincoln, Neb. He played: Cuckoo and Nightingale Concerto (Two Movements), Handel; Largo ("New World" Symphony), Dvorak; "Spring Day," Kinder; Fugue in D major, Bach; "The Tragedy of a Tin Soldier," Nevin; Concert Caprice, Kreiser; "Chant Seraphique," Frysinger; Grand Fantasia on themes from "Tannhauser," Wagner.

**Dr. Francis Hemington, Chicago.**—At his 29th recital in the church of St. Ephraim, Mr. Hemington on April 3 played these selections: Sonata in C minor, R. L. Baldwin; Vorspiel to "Lohengrin," Wagner; Andante con moto (Symphony in B flat, No. 5), Schubert; "Marche Militaire," Schubert; Moment musicale in E minor, Schubert; Serenade, Schubert; "Gavotte Moderne," Berthold Tours; Toccata (Gothic Suite), Boellmann.

**Clara V. Drury, Herkimer, N. Y.**—Miss Drury gave a recital April 10 under the auspices of the Central New York Chapter, A. G. O., at which she played: Prelude and Meditation, from First Suite, in D, Hadrigale, Simonetti; Intermezzo, Callaerts; Caprice in B, Johnson; Berceuse (by request), Dickinson; Great Toccata in C, Bach; Invocation, Mailly; Gavotte, Dethier; Scherzo, Federlein; Toccata, Frysinger.

**Professor Samuel A. Baldwin, New York.**—Among the programs in April at the College of the City of New York have been these:

April 2—Sonata No. 1, Borowski; "A Prayer for Peace," Paul Held; Prelude and Fugue in D minor, Bach; Idyl, No. 1, Alban Gray; Minuet in D, Mozart; "Grand Choeur Dialogue," Gikout; Legend ("A Deserted Farm") and Melody ("To a Water-lily"), Mac Dowell; "Jubilate Amen," Kinder.

April 5—Concert Overture in C minor, Hollins; "Hora Mystica," Bossi; Prelude (Toccata) and Fugue in E major, Bach; Slumber Song, Haydn Wood; "A Shepherd's Tale," Gillette; "Flat Lux" and "In Paradisum," Dubois; Sonata, the Ninety-fourth Psalm, Reubke.

April 9—Prelude in E flat, Bach; Largo, Handel; Sonata No. 7, Guilmette; "Chant d'Amour," Gillette; "A Springtime Fantasy," Maxson; Scherzo in G minor, Bossi; Melody in F, Robinson; Prelude and Fugue on the name "Bach," Liszt.

April 12—Sixth Symphony, Widor; Choral Prelude, "Jesu meine Zuversicht," Bach; Concert Prelude and Fugue, Faulkes; Tone Pictures, "The Death and Resurrection of Christ," Maling; Toccata, Foote; Spring Song ("From the South"), Lemare; Prelude to "Parsifal," Wagner.

April 16—Festival Prelude on "Ein Feste Burg," Faulkes; Concert Adagio in E major, Merkel; Spring Song, in E flat major, Bach; "The Palms," Faure; "The Swan," Charles Albert Stebbins; Symphony

Poem, "Orpheus," Liszt; Communion in G, Batiste; Sonata, the Ninety-fourth Psalm, Reubke.

April 26—Pastoral Sonata, Rheinberger; "Harmories du Soir," Karg-Elert; Toccata and Fugue in D minor, Bach; "Chant sans Paroles," Frysinger; Overture, Scherzo, Nocturne and Wedding March ("A Midsummer-Night's Dream"), Mendelssohn.

April 30—Magnificat in D minor, Lemare; "Liebestraum," Lemare; Passacaglia in C minor, Bach; Spozialio (Wedding Ceremony), Liszt; "Waldweben" ("Siegfried"), Wagner; Andante Cantabile, in B flat, Tschaiikowsky; Overture, "Prometheus," Beethoven.

**Clarence Eddy, San Francisco.**—In a recital on April 6 at the First Presbyterian church of Oakland, of which he is the organist, Mr. Eddy played: Festival Prelude on the Choral, "A Strong Castle Is Our Lord," Faulkes; "The Tragedy of a Tin Soldier," Gordon Balch Nevin; "Shepherd's Song," Ada Weigel-Powers; "Reverie," Carrie Jacobs-Bond; "Gavotte," G. Debat-Ponsan; "Laudate Dominum," Charles A. Sheldon; Fourth Sonata in E flat (in Manuscript), René de Becker; "Astarte," an Intermezzo (dedicated to Clarence Eddy), Albert Mildeberg; "Chant Seraphique," Frysinger; "Sunset and Evening Bells," Federlein; Chromatic Fantasia, Thiele.

**Edna De Lamar, Chicago.**—In his recital at the Fourth Presbyterian church May 4 at 4:30 o'clock Mr. De Lamar will play: Prelude on a Theme in Gregorian Style, De Lamar; Scherzo, C minor, Widor; Concerto in G minor, Matthew Camidge; Prelude in B minor, Bach; Minuet Nuptiale, Lemare; Concert Piece, Horatio Parker; Allegretto in B minor, Guilmette.

**Mrs. Harry Crandall, St. Paul.**—The first of a series of recitals by prominent Twin Cities musical leaders was given at the house of Hope Presbyterian church by Mrs. Crandall, organist of the church. The program follows: Overture in C minor, Rogers; Evening Song, Baintown; "Ave Maria," Bach Gounod; Persian Suite, Stoughton; "Will o' the Wisp," Nevin; Minuet in A, Becherini; Scherzo, Pastorale, Federlein; "At Twilight," Frysinger; Moreau de Concert, Hollins.

**Caspar P. Koch, Pittsburgh.**—At his recital in North Side Carnegie Hall April 9 Mr. Koch played: Prelude to "The Deluge," Saint-Saens; Fantasia in E flat major, Saint-Saens; Largo from "New World" Symphony, Dvorak; Spring Song, Hollins; Entre Acte, "Rosamunde," Schubert; "Jubilate Amen," Kinder.

**Norris C. Morgan, Washington.**—Mr. Morgan gave the sixth of a series of Lenten recitals April 13 in Grace church, of which he is the organist. The program follows: Festival Fantasia and Fugue, Tschirch; Gavotte, Handel; Spring Song, Hollins; "Elsa's Dream" ("Lohengrin"), Wagner; "Lohengrin's Reproof to Elsa," Wagner; "Kammend Ostrow," Rubinstein; Canzonetto, Vodorinski; Andante Religioso (Fourth Symphony), Widor; Entre Acte, Gillette; "The Rosary," Nevin; Theme and Variations, "Star Spangled Banner," Buck.

**Miss Lynette Kimmons, Tulsa, Okla.**—The eleventh municipal recital was played Sunday afternoon, April 9, with Miss Kimmons presiding at the console of the organ in Convention hall. The program follows: Concert Overture, Faulkes; "Will o' the Wisp," Nevin; "In the Morning," from "Peer Gynt" Suite, Grieg; Adoration, Borowski; "Sunset," Lemare; Revery, Sabone; Grand Choeur, Dubois; "Marche Nuptiale," Faulkes; Intermezzo, Lemaire; Offertoire, Salome; Risoluto, Parker.

**James T. Quarles, Ithaca, N. Y.**—Recent programs played by Mr. Quarles, university organist at Cornell, contained the following:

Feb. 25, Sage Chapel—Choral Song and Fugue, S. S. Wesley; Largo Appassionato, from Sonata Op. 2, No. 2, Beethoven; Sonata in A, Op. 65, No. 3, Mendelssohn; Barcarolle, William Faulkes; Serenade (by request), Schubert; "Marche Russe," Oscar E. Schminke.

March 3, Bailey Hall—Fugue in D, Guilmette; Larghetto, from Clarinet Quintet, Mozart; Finale, from Symphony I, Op. 13, Louis Vierne; Andante Cantabile, from String Quartet, Tschaiikowsky; "Siegfried's Death," from "Die Gotterdammerung" (by request), Wagner.

March 10, Sage Chapel—Prelude and Fugue in D major, Bach; Sonata in C minor, Salome; "The First Meeting," Grieg; "Poetic Ecrotic," Grieg; "March of the Dwarfs," Grieg; Vorspiel to "Lohengrin," Wagner.

March 17, Bailey Hall—Symphony I, Maquaire; Persian Suite, R. Spaulding Stoughton; "Ave Maria," Schubert; "Siegfried's Death," from "Die Gotterdammerung" (by request), Wagner.

March 24, Sage Chapel—Prelude and Fugue in G major, Bach; "Aria Seriosa," Karg-Elert; "Soeur Monique," Couperin; Scherzo in C, Rossini; "Chant Sans Paroles," Tschaiikowsky; Allegro Moderato, from Unfinished Symphony (by request), Schubert.

March 31, Bailey Hall—Sonata I, Mendelssohn; "The Angelus," Duncan; Variations de Concert, Bond; Elsie's Bridal Procession, from "Lohengrin," Wagner.

March 17, at Malden, Mass., dedicating a Skinner organ at the First Baptist church, at 4 p. m. Mr. Quarles played: Fantasia in F minor, Mozart; "In Elysium," Gluck; Capriccio, Handel; Prelude and Fugue in E minor, Bach; Elevation,

Rousseau; "An Elizabethan Idyl," Noble; Berceuse, Faulkes; Andante Cantabile, from Symphony 5, Tschaiikowsky; Finale from Symphony I, Vierne. In the evening he played: Sonata in G, Edward Elgar; Gavotte, Padre Martini; Concert Prelude and Fugue in G, Faulkes; Prelude in B minor and Prelude in A, Chopin; "The Curfew," Horsman; "Liebestod," from "Tristan and Isolde," Wagner; "Moment Musical," Schubert; "Marche Nuptiale," Guilmette; Berceuse, Bach; Serenade, Rachmaninoff; Symphony in G minor, Widor.

**Charles A. Sheldon, Jr., Atlanta, Ga.**—Mr. Sheldon's Sunday concerts at the Auditorium have been marked by the following recent offerings:

April 8—Andante from "Symphony Pathétique," Tschaiikowsky; "Walther's Prize Song" ("Die Meistersinger"), Wagner; Intermezzo, Dethier; "Chanson du Soir," Frysinger; "My Heart at Thy Sweet Voice," Saint-Saens; Rhapsody, Silver.

April 2—Cantilena in D, Matthews; Song of Joy, Frysinger; March, Lefebure-Wely; Overture to "Martha," Flotow; Meditation in D flat, St. Clair; Minuet, Beethoven; "Spring Day," Kinder.

At a recital April 11 in the Presbyterian church of Marietta, Ga., in which he was assisted by Mrs. Sheldon, soprano, Mr. Sheldon played: Offertoire in A minor, Batiste; Largo from "Sereses," Handel; Toccata, Kinder; Pilgrims Chorus, Wagner; Fantasia on "My Old Kentucky Home," Lord; Caprice, Sheldon; "Will o' the Wisp," Nevin; Rhapsody, Silver.

**Victor S. Boulton, Minneapolis.**—Mr. Boulton gave four Lenten recitals at St. Paul's Episcopal church. The programs are as follows:

March 13—Allegro Moderato in G, Faulkes; First Two Movements of Sixth Sonata, Guilmette; Fugue in E flat (St. Anne's), Bach; Wedding Song, Parker; "An Elizabethan Idyl," Noble; "Chant de Bonheur," Lemare; Toccata in D, Becker.

March 26—"Hosannah," Dubois; "Liebestod," Harker; Fugue in A minor, Bach; Idyl, Faulkes; "At Evening," Buck; Funeral March and Song of the Seraphs, Guilmette; March Triumphant, Callaerts.

March 27—"Marche Religieuse" in F, Guilmette; Pastoral Note; First Two Movements of Fantasia Sonata No. 12, Rheinberger; Etude Symphonique, Bossi; Aria in D, Demarest; "In Paradisum," Dubois; Toccata in G, Dubois.

April 3—Grand Chorus in G minor, Guilmette; "Sunshine," Lemare; Toccata in D minor (Doric), Bach; "Souvenir," Drella; Second Sonata, Mendelssohn; "Indian Summer Sketch," Brewer; "Marche Triumphant," Dubois.

**Paul A. Beyer, Wheeling, W. Va.**—In his first recital at St. Mathew's church, given April 16, Mr. Beyer used the following: Benediction, Karg-Elert; Grand March from "Aida," Verdi; "In the Twilight," Harker; "Marche Funebre et Chant Seraphique," Guilmette; Meditation, Sturges; Variations on "The Last Rose of Summer," Buck; "The Evening Star" (from "Tannhauser"), Wagner; Midsummer Caprice, Johnston; Barcarolle, Offenbach; War March from "Rienzi," Wagner.

**Frank A. McCarrell, Harrisburg, Pa.**—In opening a Miller two-manual organ in the Presbyterian church of Paxtang, Pa., April 4, Mr. McCarrell played: Grand Chorus in E flat, Guilmette; "Evensong," Johnston; "A Midsummer Caprice," Johnston; Andante (Symphony 4), Widor; Fugue in G major (a la Gigue), Bach; Funeral March and Hymn of the Seraphs, Guilmette; Largo, Handel; "In Springtime," Kinder; Communion in G, Batiste; Offertoire in D minor, Batiste.

**William Spencer Johnson, Quincy, Ill.**—The organist of the Cathedral of St. John gave the inaugural program on a two-manual Kilgen organ in the Baptist church of Monroe City, Mo., March 23. He played: Fugue in E flat major (St. Anne's), Bach; Pastorale, Vretblad; Capriccio, Lemaire; "Marche Triumphant," Dubois; Revery, Rogers; Capriccio, "The Chase," Fumagalli; "Lied," Chauvet; Toccata in G, Dubois; Andante Seraphique, Debat-Ponsan; Gavotte, Debat-Ponsan; "Marche Russe," Schminke; "Ronde Francaise," Boellmann; Berceuse, Iljinski; Toccata in F (Fifth Symphony), Widor.

**Ernest H. Sheppard, Laurel, Miss.**—Mr. Sheppard played to crowded houses at all of four recitals he has given at his new post, St. John's Episcopal church. Two of the programs Mr. Sheppard gave were: March 7—Choral Prelude, Bach; Cantilene Pastoral, Guilmette; Andante Pathétique, Stamer; "Chanson du Soir," Becker; Vorspiel to "Parsifal," Wagner; March in B flat, Faulkes; Humoresque (by request), Dvorak; Nocturne, Ferrata; "Grand Choeur," Powell.

March 28—Prelude to "Lohengrin," Wagner; Romance, Gillette; Fugue in D major, Bach; Evensong, Johnston; "A Lenten Meditation," Ketchley; Persian Suite, Stoughton; "In the Twilight" (created by request), Harker; "Jubilate Amen," Silver.

**Mrs. Wilbur Thornburn Mills, Columbus, Ohio.**—Mrs. Mills gave a recital in the First Methodist church of Huntington, W. Va., April 11, on which occasion she played: Concert Overture, Hollins; Intermezzo in C, Faulkes; Arcadian Idyl, Lemare; Gavotte, Elgar-Lemare; Evensong, Martin; Supplication, Frysinger; Medita-



tion, Truette; Funeral March and Hymn of the Seraphs, Guilman; Nuptial March in E, Guilman; "Christmas," Dethier.

**Richard Keys Biggs, New York.**—In his recitals at the Boys' high school of Brooklyn Sunday afternoons in April Mr. Biggs played:

April 2—Sonata No. 1, Borowski; Cantilene Nuptiale, Dubois; Gavotte, Thomas; Nocturnette ("Moonlight"), d'Eury; Intermezzo, Mascagni; "Waves," C. H. Fogg; "Marche Russe," Schminke. April 3—Suite Gothique, Boellmann; "The Magic Harp," Meale; "Liebestraum," Liszt; Introduction to Third Act of "Lohengrin," Wagner; Oriental Intermezzo, Wheelton; Invocation, Guilman; Toccata in C, Fletcher.

April 16—Concert Piece No. 2, Parker; "Souvenir," Gillette; Prelude in C minor, Chopin; Etude for Pedals Alone, de Briqueville; "Caprice Heroique," Bonnet; "Elles," Bonnet; Venetian Love Song, Nevins; Scherzo from First Sonata, Rogers; Humoreske, Ward; Toccata in G minor, Matthews.

April 23—Hallelujah Chorus, Handel; "Adoration," Gaul; "Vision," Rheinberger; Third Sonata, Guilman; "An Elizabethan Idyl," Noble; Caprice, Sheldoni; "Contemplation," Frini; Finale, Hollins.

April 30—Concert Overture, Rogers; "In the Morning," "Ase's Death," "To Spring" and Elegy, Grieg; Toccata and Fugue in D minor, Bach; "Arabesque," Karg-Elert; Persian Suite, Stoughton. Mr. Biggs played as follows March 30 at St. Luke's church on Convent avenue in New York: "Marche Russe," Schminke; Nocturnette ("Moonlight"), d'Eury; Sonata in A minor, Borowski; "Will o' the Wisp," Nevins; Prelude and Fugue in C minor, Bach; Magic Fire ("Die Walküre"), Wagner; "Liebestadt" ("Tristan"), Wagner; "Forest Murmurs" (Siegfried), Wagner; "Ride of the Valkyries" ("Die Walküre"), Wagner.

**George Henry Day, Youngstown, Ohio.**—At his Sunday evening recitals last month Mr. Day played:

April 2—Prelude in C Sharp minor, Rachmaninoff; Minuet, Beethoven; "Liebestraum," Liszt; Toccata (Symphony 5), Widor.

April 9—Nocturne in E flat, Chopin; "Will o' the Wisp," Nevins; Funeral March, Chopin; Scherzo (Sonata 5), Guilman.

April 16—Wagner program—Vorspiel to "Parsifal," Introduction Act 3, "Lohengrin," "Pillagers' Chorus and March" ("Tannhäuser").

April 30—Toccata and Fugue in D minor, Bach; Melody in F, Rubinstein; "The Brook," Dethier; "Evangelion," Johnston.

**Ferdinand Dunkley, Seattle.**—At his recital in the First M. E. church March 19 Mr. Dunkley played: Sonata, "The Ninety-fourth," Schminke; Symphonic Poem, "Orpheus," Liszt; Scherzo-Pastorale, Federlein; "Au Couvent," Borodin; "From the Long Room of the Sea," Cadman-Dunkley; Toccata, Reger; Finale in E flat, Willan.

**Nathan A. Reinhart, Atlantic City, N. J.**—At his annual spring recital in the First Methodist church April 17, Mr. Reinhart played: Bach's Greater Fugue in E minor; Chromatic Fantasia, Thiele; Allegro Cantabile (from Fifth Symphony), Widor; Sonata in A minor, Whiting; "In Springtime," Kinder; March, from Sonata Pontificale, Lemmens.

**Harrison D. Le Baron, Oxford, Ohio.**—Mr. Le Baron, organist of the Western College, played the following numbers in the college chapel on Good Friday, all the selections being by the Danish composer, Otto Malling: "Gethsemane," "The March to Golgotha," "The Words of Love," "The Words of Sorrow," "The Words of Victory," "Epilogue."

**Herman Ostheimer, St. Clair, Pa.**—The following recital under the auspices of the board of education was given March 26 in the St. Clair Memorial hall by Mr. Ostheimer: Allegro, Guilman; "A Dream of Love," Corbett; Finale from Second Act of "Madame Butterfly," Puccini; "The Answer," Wolstenholme; "At Evening," Kinder; "Marche Triumphale," Lemmens.

**J. W. Holland, Detroit.**—Mr. Holland gave the program at Elmwood Hall, Buffalo, April 9, playing as follows: Toccata, Ward; "Chanson Du Soir," Becker; Melody in D flat, Faulkes; "Malvolio," Rubens; Offertoire in G, Wely; "Memory's Hour," Silver; Scherzo in D minor, Federlein; "L'Esperance," Favet; Meditation, Vincent; "Approach and Passing of a Band," Holland; "Sonata Da Camera," Peace; "After Sunset," Pryor; "The Sandman," Alden; Romance, Marshall; Gavotte, Stiehl; Minuet and Trio, Vincent; Grand Choeur, Salome; "The Storm," Holland.

On Wednesday, April 12, Mr. Holland gave an opening recital on the three-manual organ of thirty-four stops in the First Reformed church of Toledo, Ohio.

**Charles M. Courboin, Syracuse, N. Y.**—Playing in the First Baptist church, Mr. Courboin has given the following Sunday evening recitals prior to the services: March 25—Toccata, D major, Callaerts; Allegretto, De Roeck; Aria, Lotti.

April 2—Fugue, C minor, Mendelssohn; Cradle Song, Gounod; Etude, C sharp minor, Chopin.

April 9—Fantasia, G minor, Bach; Intermezzo, B flat minor, Callaerts; Invocation, Mailly.

April 16—Allegro Maestoso, from Fourth Symphony, Widor; Invention, A minor, No. 14, Bach; "Lamentation," Guilman. April 23—Prelude and Fugue in G major, Bach; Scherzo Cantabile, Lefebure-Wely; "Fleurs Fleuries" (Easter Flowers), Mailly.

**Francis Hemmington, Chicago.**—Mr. Hemmington gives his 220th recital at the Church of the Epiphany May 1, playing: Concert Overture in B minor, Rogers;

Berceuse, Rosseau; "Fiat Lux," Dubois; Spring Song, Lemare; Sonata in F minor, Mendelssohn; Variations on Russian Hymn, Thayer; Allegretto in G, Rubinstein; Military March, "Pomp and Circumstance," Elgar.

**Adam Jardine, Helena, Mont.**—At his recitals in the Consistory-Shrine Temple Mr. Jardine has played the following:

March 26—"Zadok the Priest," Handel; Canzona in B flat, Wolstenholme; Offertoire in F minor, Salome; "The Sandman," Alden-Eddy; "Liebeslied," Faulkes; War March of the Priests, Mendelssohn.

April 2—Fugue in G major, Bach; "An Evening Idyl," Sellers; "The Tragedy of a Tin Soldier," G. B. Nevins; "Morning Mood," and "The Death of Ase" (Peer Gynt Suite), Grieg; Toccata in G major, Halsey.

April 9—Allegro Moderato from Sonata in A minor, Faulkes; Meditation, Mailly; Fantasia on Church Chimes, Harris; Minuet in G, Padewski-Biggs; "Chant Pastorale," Dubois; Triumph Song, Diggle.

April 16—Passacaglia in C minor, Halsey; Adagio from Sonata in A minor, Faulkes; Largo in G (requested), Handel; Serenade (requested), Schubert; "Grand Choeur Impériale," Diggle.

**Herbert C. Peabody, Fitchburg, Mass.**—A recent Lenten recital in Christ church Mr. Peabody played the following selections: Fugue in E flat major (St. Anne), Bach; Benediction, Dubois; Offertoire, Dubois; "O Gott, du frommer Gott," Karg-Elert.

**Francis Richter, Portland, Oregon.**—Mr. Richter gave the following program in the Reed College chapel on the Olds Memorial organ, March 21: Prelude to "Parsifal," Wagner; Overture to "Tannhäuser," Wagner; "Aria Celebre," Bach; Prelude, Chorale and Fugue, Richter; "Marche Grottesque," Rubinstein; "Dance of the Baja Deres," Rubinstein; "Fifth Symphony," Beethoven.

**Sibley G. Pease, Los Angeles.**—At his monthly musical service in the Westlake M. E. church Feb. 27 Mr. Pease's organ selections were: "Will o' the Wisp," Gordon B. Nevins; "Marche Funebre et Chant Seraphique," Guilman; "Slumber Song," Ethelbert Nevins.

(Contributors to this department are requested to prepare their programs for publication in The Diapason in accordance with the style followed in these columns, to facilitate the task of preparing the program for our readers.)

## The Anthem

CLASSIFICATION AND NOTES

By W. R. WAGHORNE, F. A. G. O.

In time the influence of the Russian school will show in our church music, but at the present our best anthems are those founded upon the English cathedral productions. Dudley Buck, whose works have been so phenomenally popular and to whom all honor is due for his work in raising the standard of the music for the church in this country, was considerably more inclined toward the Mozartean operatic school. Indeed, he is quoted, I believe, as saying that there was, or should be, no difference between the music for the church and that for the theater. What was good WAS good.

There are many who have not progressed thus far yet; it depends a good deal upon how one views the church and its work. To those who regard God as a Being demanding prostrate worship and solemn ceremonial these tuneful outpourings are almost sacrilegious. There are extreme examples, of course, that are peculiarly obnoxious to any one who has a high regard for art or literature, and I have in mind a bombastic Te Deum in E flat which gives one the impression of a popular selection for a military band to which the words of the old Latin hymn were tacked on, hit or miss, and stretched out like a piece of chewing gum, to tide the singers over until the end mercifully came. Yet I have heard this sublime piece of impudence extravagantly praised by people who should know better. Surely some people's tastes are peculiar!

The canticles of the church have never impressed me. Although born and brought up, so to speak, under the influence of the cathedral, and being in its service for nearly eight years at the most impressionable time of my life, I still think that the Te Deum is an empty sort of thing which but recapitulates what the worshiper has already mumbled in the creed. Out of the host of settings which we used I find that there is one which lingers in my mind, and that is Sir George Martin's Festival Te Deum in A—one which possibly I heard only thrice in my life.

Of the evening services I have a slightly better recollection—Harwood in A flat, Tours in F, Calkin in G—for which, together with his anthem, "The Righteous Shall Flourish," I have always had a great liking; a funny little unison service by MacFarren which we dubbed "McTwaddle in G" and the Gloria of Bates in B flat. Of the communion services I can remember nothing at all except a faint recollection of the Sanctus from C. H. H. Lloyd's E flat service.

It is probable that the reason of my remembrance of the Martin Te Deum is due to the unusual setting it had. Written for the diamond jubilee of Queen Victoria, Sir George—he was knighted for his work in connection with these diamond jubilee services—scored the work especially for the military band of the Scots Greys, who did the accompanying at the first service. The work was repeated the following Easter, at which performance I played the tympani.

## BLIND ORGANIST IS REFUGEE.

**Musician Who Flees From Arras Is Helped by Americans in Paris.**

Among the many refugees from bombarded cities who have sought a home in Paris is M. Billeton, the blind organist of Arras, writes a staff correspondent of the Chicago Daily News from the French capital. Some years before the war the blind organist's wife died, leaving him with three small children. When the Germans started to bombard the city he and his little family made their home in a cellar, where they passed several months. The mayor of Arras finally ordered civilians to leave the town, and with his children the organist went to Paris.

Here he met Dr. Shurtleff, pastor of the American Students' Sunday meetings in the French school of architecture, who has done much to relieve victims of the war. By Dr. Shurtleff he and his children were provided with clothing and furnished apartment, and he has obtained employment as an organist in several churches in Paris.

## Kimball Organ at Green Bay.

A Kimball organ, erected in St. Patrick's church at Green Bay, Wis., was used for the first time at services on Easter Sunday. The instrument was purchased through J. K. Fagan of Fond du Lac for \$4,500. It has electro-pneumatic action. The wind pressure is furnished by a three horsepower Obeco blower, furnished by the Organ Blowing Engineering company of Fond du Lac. The instrument has eighteen speaking stops. Friday evening, April 28, this organ was blessed, after which a recital was given by the Rev. L. A. Dobbelsteen.

The Royal Theater, to be erected at Hutchinson, Kan., by C. E. Yost, manager of the Pearl Theater, will be the only Hutchinson picture house to have a pipe organ. Mr. Yost has made a contract for a Wurliitzer unit orchestra.

Ralph B. Angell of New York has been appointed organist of the First Presbyterian church at Troy, N. Y., and has assumed his duties there.

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## With the 'Movie' Organist

By Wesley Ray Burroughs

(Questions pertaining to this line of a modern organist's work may be addressed to Mr. Burroughs at 424 Melville street, Rochester, N. Y., or care of The Diapason, Chicago. Inquiries received by the 15th of the month will be answered in the succeeding issue.)

### Playing with the Orchestra.

It is decidedly perplexing to the uninitiated "movie" organist when he is suddenly called upon to play with his theater orchestra from a flute, violin, second violin, trombone, bass, harp, oboe or other part, if an extra piano or organ part is not available. The writer has always insisted that to endeavor to use anything but an extra piano part, or a specially written harmonium part, with which one publisher now supplies all new orchestrations, is very unsatisfactory. At the same time, in certain compositions, where the melody is indicated it can be done well.

An instance recently occurred to illustrate this very point. A request was sent down to the pit for Carri Jacobs Bond's song, "A Perfect Day." As no extra piano part was available, the writer was handed the trombone part, which contained the melody written in the bass clef. By playing it an octave higher (on the tuba stop) and filling in harmonies and bass in left hand and pedals, the difficulty was agreeably overcome, especially as the trombone had the solo.

The piano accompaniment part, in which the melody is "cued in" in the treble staff, or if the melody is written above on a separate staff, is the best part for a theater organist to play from, as the orchestral tone color is indicated throughout, marked thus: Clar., fl., cor., bells, etc. Second in preference comes the harmonium part, which, however, contains only phrases of the melody, and for the greater part accompanying and sustained chords. If neither of these is at hand, we prefer a first violin part, because it has all of the melody, and for an organist who has his thorough bass and harmony completely mastered, it will not be difficult to fill in chords and bass from this part. With the harp part only arpeggios upon that stop can be used; with the second violin, which gives an idea of the harmony, but no bass, and with the bass part, which gives only bass notes, and no chords, it is possible to play only light accompaniments upon the soft woodwind stops. The flute part is only a fairly good one, as sometimes it has the melody and again contains only trills and other embellishments. The cornet part is hardly to be considered, as transposition is here added to the other difficulties. Therefore, as before stated, the piano accompaniment is the best for this line of work.

The question often arises: How long should the organ play alone? Some managers allot a certain part of the feature to the organ and a part to the orchestra, and again sometimes only a very small section of a reel is allowed the organ. We consider this a mistake. The writer has played under two different systems, one of which has since been adopted in other theaters.

First: The organ plays from two and one-half to three reels of the feature (assuming that it is a five-reel feature) and a single reel drama. The orchestra plays two reels of the feature and the comedy, and both play together on the weekly. This plan gives each an agreeable rest, albeit longer than necessary. The second plan is for both organist and orchestra to "set" the entire show, so that whatever part either is called on to play, the music will be ready. Under this plan each plays from thirty-five to forty minutes and then has an intermission of fifteen minutes, and in this way we get organ alone, orchestra alone and finally organ and orchestra together. The schedule runs as follows: At 2:30 p. m. organist and orchestra relieve the assistant organist and at 3 p. m. comes an intermis-

sion for the organist until 3:15. As soon as he returns, the orchestra rests until 3:30 and then both play together, and thus alternate until 5:30, when the assistant again comes on. Similarly from 8 p. m. to 10:45 p. m. It is easy to arrange the show in this manner, and we believe the second plan is far better. If any particular part of the picture calls for the organ it is so arranged that that part shall come while the organ plays alone.

The many wonderful improvements on the modern theatrical organ make it possible for a clever organist to play and fit any part of a picture, whereas it would be an utter impossibility for an orchestra, as, for instance, church scenes, etc.

### MUSICAL SETTING FOR THE ITALIAN DRAMA, "POOR LITTLE PEPPINA."

Famous Players Film. Mary Pickford, star.

(Note: This film was originally produced in seven parts, but has been cut to six parts. The setting given is for six parts.)

Reel 1—(1) Berceuse in A by Rogers until (2) "Many nights Soldo waits." Agitato No. 1 by Langey (pp and misterioso, working up to ff at murder) until (3) Soldo on trial. "Serenade Florentine," by Schneider, until (4) One month later. "Meeting of Camorristi," by Wolf-Ferrari, until (5) "Morning's Light." "Au Matin," by Godard, to end of reel.

Reel 2—(6) "Ciribin" (waltz song), by Pestalozza, until (7) "Years have passed." Song, "Naughty Marietta," by Herbert (twice), until (8) "Harvest time." "Angelus," by Massenet (chimes as monk tolls bell), until (9) Fade-out of monastery scene. "Tantale," by Rubinstein (once), until (10) Peppina enters house. "Ciribin," by Pestalozza, until (11) Beppo and Peppina call on duchess. "Serenade Napoletana," by Scambiati.

Reel 3—(12) Continue above until (13) Peppina and duchess alone. "In the Gondola," by Karaganoff (quietly), until (14) "Take this money." Begin verse of "Italian Street Song," by Herbert, playing chorus of same on; (15) "Betrothal Feast" (Dance), until (16) Peppina escapes with Beppo. "Agitato No. 2," by Andino, until (17) "Morning." Song, "Shores of Italy," by Plantadosi, (twice) and (18) "Autumn Bud Waltz," by Lesser, to end of reel.

Reel 4—(19) Selection, "Sounds from Italy," by Hinrichs, and (20) "Barchetta," by Sevin, to end of reel.

Reel 5—(21) Peppina and three men at bar. Selection from "Naughty Marietta," by Herbert (omitting final movement), and (22) "Serenade Italienne," by Oehmler, until (23) Hugh acts as district attorney. "Canzona della Sera," by d'Evy, until (24) "We'll raid the dive." Agitato No. 1, by Lake, to end of reel.

Reel 6—(25) Title: "The Inquiry." "Chant sans Paroles," by Frysinger, (twice) and (26) "Twilight," by Cesek, (once) until (27) Three years have passed. Song, "I'm Falling in Love with Someone" (from "Naughty Marietta"), by Herbert, to the end.

### MUSICAL SETTING FOR THE SWISS DRAMA, "OUT OF THE DRIFTS."

Marguerite Clark, star. Famous Players' Film.

Reel 1—(1) Overture to "William Tell," by Rossini (first and third movements), until (2) George Van Rensselaer of idle rich. "Rachety Coo," by Friml, until (3) "Let's play cards." "Night Owls Waltz," by V. Scotto, until end of reel.

Reel 2—(4) "The morning after." "Remorse," by Luders, until (5) "Preparedness." "Tyrolean Song" (Singing Girl), by Herbert, (twice) until (6) The second meeting. "Pretty Edelweiss," by F. Lehar.

Reel 3—(7) Continue above until (8) Rudolph leaves cabin. Swiss song, by Eggeling, until (9) "Prepare house," etc. "A Shepherd's Tale," by Gillette, until (10) "Short trail washed out," etc. "Alpine Echoes," by Holzer, to end of reel.

Reel 4—(11) (Int. monastery). "Procession du St. Sacrament," by Chauvet, (use chimes) until (12) Elise calls monks from service. "Alpine Fantasy," by Flagler. Repeat first part until (13) Bog enters cabin. Go immediately to approach of storm in above selection, working up to fff at (14) Title: "The Avalanche." (15) At Title: "Later that night." "Moonlight" (Nocturnette), by d'Evy.

Reel 5—(16) Continue above (working up as George and Rudolph fight) until (17) "Forget me." "Extase d'Amour," by Ganne, until (18) Later. "Pretty Edelweiss," by Lehar, to end.

### HINTS.

The popular song, "To Have, To Hold, To Love," fits finely on the Lasky feature: "To Have and to Hold." In Reel 3 at title, "Give back your promise," play the chorus once, and on Reel 5 (toward the end), at title "Captain Percy is my husband," play song through to end.

In "Molly Make Believe" (Marguerite Clark), Reel 3, where Molly poses for the coming of spring, we suggest Mendelssohn's Spring Song, allegretto at first and faster as she dances airily, and go immediately into a modern two-step, "Babes in Toyland," selection by Herbert, and Friml's new "Katinka" go excellently on Reels 1 and 2 of this picture.

For Reel 1 of "Her Great Price," Metro film, Mabel Taliaferro, star, "Princess Pat" selection, by Herbert, is good, after a quiet opening number. On Reel 3 (studio scenes), play "A Little Love," by Slesu (twice), and at the more dramatic scenes between the two girls we used Wagner's "Evening Star." The surprise in Reel 5 of this picture is un-

usual. Change abruptly from a good quiet dramatic number into a bright, modern waltz at close-up of typewriter, and play to the end.

### QUESTIONS.

C. L. D.—We regret we cannot give you the information you ask for. Write to the Photoplay Magazine, Chicago.

F. S.—We have no knowledge of the "Angelus" by the composer you mention. There are several organ compositions with this title by Joseph Bonnet, M. E. Bossi, E. Duncan, Adolphe Marty, Albert Renaud and W. W. Starmer. Besides Massenet's well-known "Angelus" ("Scenes Pittoresques") there is a recent composition by Gatty Sellars, and also Dudley Buck's "On the Coast," which introduces the Vesper Hymn.

R. N.—There are several good editions of standard overtures. Schirmer, Novello and Ditson publish several arrangements on three staves and Breitkopf & Härtel publish four volumes of overtures for piano solo, which can be used by clever organists. Then there are the orchestral arrangements issued by Carl Fischer, Walter Jacobs, etc.

Organist—You will find a list of excellent selections appropriate for Swiss scenes under the setting "Out of the Drifts" in this month's issue. Particularly good is the Alpine Fantasy by I. V. Flagler.

### Sales by Möller Branch.

Louis Luberoff, manager of M. P. Möller's Philadelphia office, announces the following sales:

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### Becomes Treasurer of N. A. O.

To succeed George Henry Day, who went to Youngstown, Ohio, recently Reginald Church of Passaic, N. J., has assumed the duties of treasurer of the National Association of Organists, which office Mr. Day had held for two years.

John W. Norton, organist and choir-master of St. James' Episcopal church and conductor of the Bach Choral Society in Chicago, led the latter organization in a concert of Bach-Schubert numbers in Orchestra Hall April 18. Mr. Norton trained the choir of 100 voices to appear in Bach's "Let Songs of Rejoicing," Schubert's "Lazarus" and Sir Hubert Parry's cantata, "Joh."

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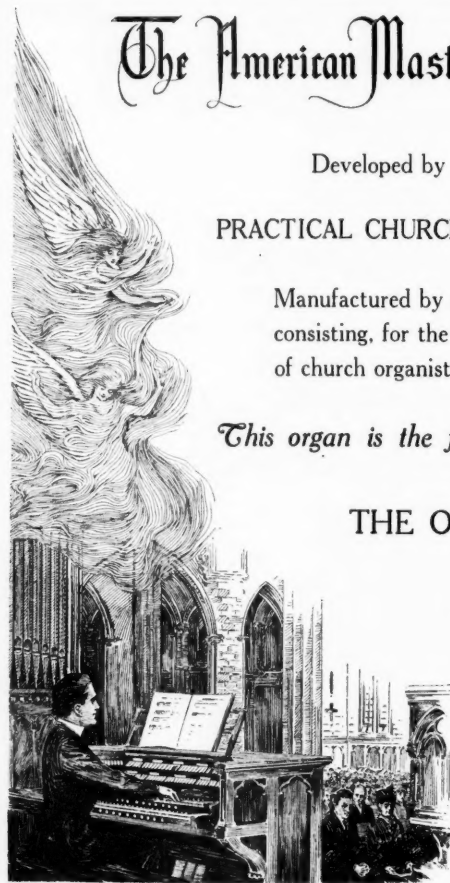
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## SUCCEEDS GEORGE MARTIN

[From Musical America.]

Some of the degree-ridden British musicians may have received a jolt the other day when Charles Macpherson was appointed organist of St. Paul's cathedral as Sir George Martin's successor, and thereby another cathedral organistship was added to the list of those held by musicians without a university degree in music. All told, there are now nine in this class in England and Wales, but, according to Musical News, there is no doubt that they are all worthily filled, degree or no degree.

The university degree in music is a rampant germ in England. Few succeed in remaining immune to it and it speaks well for the temperamental vitality of those few who do

succeed. As has been noted before, the great commanding figure among England's composers of today, Sir Edward Elgar, never sought a degree, while some of the lesser men of youthful promise have strangled themselves with the array of degrees they have tied around their necks.

The death of Sir George Martin left England with eleven musical knights. Of these but two are now organists—Sir Frederick Bridge, at Westminster Abbey, and Sir Walter Parratt, at Windsor Castle. The remaining nine are Sir Edward Elgar, Sir Hubert Parry, Sir Charles Stanford, Sir George Henschel, Sir Paolo Tosti, Sir Alexander Mackenzie, Sir Thomas Beecham, Sir Henry Wood, and Sir Charles Santley.

The new organist of St. Paul's long officiated as Sir George Martin's sub-organist. He is a native of Edinburgh.

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## On Organ Playing

Hints to Young Organists

By ARTHUR PAGE, F. R. C. O. Cloth, 60c, net.

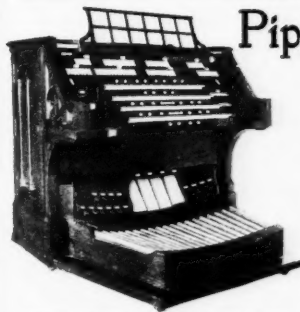
The secondary title is "Hints to Young Organists," but no organist, however experienced, will fail to benefit by a perusal of the contents of the volume. The following are the subjects dealt with:—Touch, Fingering, probable faults and difficulties, Voluntaries, Complete Method for Pedal Scales, and Arpeggios, and, in addition, under the heading of "Church Music," are a number of valuable hints on accompanying the several parts of Divine Service.

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A Monthly Journal Devoted to the Organ

S. E. GRUENSTEIN, PUBLISHER

Address all communications to The Diapason, 210 South Desplaines Street, Chicago. Telephone, Haymarket 6100.

Subscription rate, 50 cents a year, in advance. Single copies, 5 cents. Advertising rates on application.

Receipts for subscription remittances sent only when requested.

Items for publication should reach the office of publication not later than the 20th of the month to assure insertion in the issue for the following month.

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Illinois, under the act of March 3, 1879.

Payment for subscriptions may be made in coin, stamps, money order or draft on New York or Chicago. If checks on local banks not in reserve cities are sent 10 cents must be added for exchange.

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CHICAGO, MAY 1, 1916.

## GREAT SOUTHERN PROJECT.

Organists will be interested in the looming prospect of perhaps the largest of all the public organs to be placed in a great new musical center in North Carolina. Speaking before the Asheville Rotary Club Judge J. C. Pritchard, president of the National Music Festival of America, the organization that is building a \$245,000 auditorium at Black Mountain, mentioned that the auditorium would contain, among other things, a \$75,000 organ, one of the largest and finest musical instruments in the world. He also mentioned incidentally that a "man in Philadelphia" had decided to make the association a present of the organ. The judge was enthusiastic over the prospects for the "American Bayreuth" and declared that it will bring to Western North Carolina thousands of people who do not know of that section at present. Judge Pritchard expects to see the "American Bayreuth" far outstrip the European musical center. He is promising a good start.

## AFTER EASTER THOUGHTS.

Now that Easter is past the busy organist, wherever he may be, has a few moments or perhaps days to think of his shortcomings, if such there be, or of how much more good he does on earth than some other professional men, and how much less harm, and how much better or worse the world could be in its relation to him. There is a breathing-spell and soon there will be the summer holidays for those fortunate enough to get them. While war rages in Europe and America seems so often in the midst of a crisis and in peril of hostilities while the politician is about to make his most sublime effort to save the nation, the church musician is privileged to devote himself to the most ennobling art, and has the satisfaction of knowing that this art is more appreciated and better supported than perhaps ever before. There are, indeed, compensations in the life of the organist which make him a fortunate individual if only he will place himself in the mood to realize it.

## NEW IDEAS BY FRUTTCHEY

Frank Fruttchey, the Detroit organist, who plays the large Hillgreen-Lane organ in the Majestic Theater, is writing a series of articles for the Detroit News-Tribune, and the opinions he is voicing are attracting considerable attention. These are some of his ideas:

A good deal of "great" music is destructive to the nervous system of the listener.

Music is vibrational activity, which may be destructive, or if it produces the proper kind of vibration, it is constructive.

Most technique, not only of music but of other arts as well, is based on wrong assumptions. Teachers are among the most conservative, self-centered people in the world. They are mankind's greatest foes—quite unintentionally, of course. The usual sort of teaching can lead only to failure, or at best to a success far short of that which the pupil might have reached.

Unless the student has the proper physical organization it is useless to teach him. "Scientific management" should be applied in teaching, just as much as in shoveling coal or stamping steel.

The promptings of the genius of nature, the oversoul, or whatever one chooses to call it, to the individual may fail of utterance because of a congested muscle, a shut-off nerve, or the restrictions placed upon the individual by improper teaching.

The teaching of singing, especially, is crude and unscientific.

It remains for America to cut loose from old-world traditions, free the individual from the restrictions which bind him, and show him the way to a finer understanding of and agreement with the ultimate design of the "genius of nature."

## Dedicated by Dr. J. L. Browne.

Dr. J. Lewis Browne of Chicago gave the opening recital on the Richards memorial organ at the First Baptist church of Terre Haute, Ind., April 25. This is an Austin instrument. Dr. Browne received an enthusiastic welcome. He played two of his own new compositions. The program was as follows: Prelude in G major and Fugue in C minor, Bach; Andante from first orchestral suite (paraphrased), Arthur Bird; "Hymnus," von Fielitz; "Love Song," Ferrata; Scherzo Symphonique, J. Lewis Browne; "Benedictus," Reger; "A Norse Ballad," Robert W. Wilkes; Romanza in G, Walter Keller; "Alla Marcia" (M.S.), J. Lewis Browne. The performance closed with an extemporization upon a theme furnished at the time.

## Maxson Plays Before Club.

Frederick Maxson gave the recital April 6 at the Central High School in Philadelphia under the auspices of the American Organ Players' Club. His program was: Concert Overture, D minor, H. A. Matthews; "In Springtime," Hollins; Sonata (in the style of Handel), Wolstenholme; "Ah, Mon Fils" (Le Prophete), Meyerbeer; "Burlesca e Melodia," Baldwin; Berceuse, Dickinson; Fantasia Symphonique, Cole; "Will o' the Wisp," Nevin; Hindu Slumber Song, Harriet Ware; "Danny Boy," Fred E. Weatherly; "Dawn in the Desert," Gertrude Ross; Wedding March, Ferrata.

## Rochester Veteran Retires.

After twenty years as choirmaster of the Brick Presbyterian church at Rochester, N. Y., Harry Thomas has tendered his resignation, to the regret of the church. Mr. Thomas' ability caused him and his work to be held in high esteem by everyone in Rochester. His place at the church will be taken by Oscar Gareissen, conductor of the Festival chorus.

The management of the Winter Garden at Jamestown, N. Y., expects to make music in the theater a special feature. The theater is equipped with a pipe organ recently installed. On a recent Friday night Francis Sanford DeWire, organist of the theater, whose musical reputation is well established locally, played Lemare's Andantino in D flat. The orchestra and organ were combined in the beautiful slow movement from Tchaikowsky's Symphony Pathetique.

## KANSAS CITY HEARS KRAFT

## Cleveland Man Plays Before the Organists' Association.

Edwin Arthur Kraft played in the Grand Avenue Temple at Kansas City April 13 at the invitation of the Kansas City Association of Organists, which has brought many of the leading organ performers to that city this season.

Mr. Kraft was heard in the following: Concert Overture in D minor, H. Alexander Matthews; Minuet in C minor from "L'Arlesienne" Suite, Bizet; Scherzo, Dethier; Overture to "Der Freischutz," Weber; Andante Cantabile from Fifth Symphony, Tchaikowsky; "The Magic Harp" (Pedal Etude), J. A. Meale; Two Chorale Preludes "Aus meines Herzens Grunde" and "Nun Danket Alle Gott", Karg-Elert; Overture to "The Merry Wives of Windsor," Nicolai; "Chanson Passionnee," James P. Dunn; Toccata in D minor, Gordon Balch Nevin; "The Brook," Dethier; Allegro Giubilante, Federlein.

At his monthly recital in Trinity Cathedral at Cleveland April 19 Mr. Kraft played: Fantasia Symphonique, Rosseter G. Cole; Nocturne, R. Spaulding Stoughton; Cradle Song, Alfred J. Silver; Largo, Handel; Andante Cantabile, Opus 11, Tchaikowsky; Legend, Federlein; Intermezzo, Bruno Huhn; Andante Cantabile (from Fifth Symphony), Tchaikowsky; "The Last Hope," Gottschalk; "The Swan," Charles A. Stebbins; Caprice ("To Spring"), Matthews; "Sunset," Lemare; "Jubilant Amen," Kinder.

## Miss MacGregor Opens Organ.

Miss Elsie MacGregor, who has played in the Presbyterian church of Marion, Ind., for several years, dedicated the Schaumleffel organ in the First Baptist church March 24, and at the same time became the regular organist of that church. The organ was built by the Austin company and is a good-sized two-manual. The program of Miss MacGregor follows: Chorale and Fugue from Sonata, op. 65, Guilman; Allegretto, Bliss; "At Evening," Johnston; "Will o' the Wisp," Nevin; Prelude in G major, Bach; "In Autumn," MacDowell; Adoration, Borowski; Andantino in D flat, Lemare; Second Concerto, Handel; Springtime Sketch, Chester Beebe; Allegro Assai Vivace from First Organ Sonata, Mendelssohn.

## New Post for Warhurst.

James C. Warhurst, who has been organist and director at the North Baptist church, Camden, N. J., for the past seventeen years, has accepted a like position with the Gethsemane Baptist church, Philadelphia. During Mr. Warhurst's stay at the North church the choir has maintained a membership of sixty and its work has been a notable contribution to the music of the community. At a banquet given by the choir Mr. Warhurst was presented with a very handsome Masonic mark, and the congregation presented him with embossed resolutions in book form at the final musical service March 26.

## Opens Organ at Wilkes-Barre.

Dr. J. Fowler Richardson gave the inaugural concert April 13 on an organ by M. P. Möller in St. John's Evangelical Lutheran church at Wilkes-Barre. This organ has two manuals and fifteen speaking stops. Dr. Richardson played: Prelude, Batiste; "To a Wild Rose," MacDowell; "Marche Funebre et Chant Seraphique," Guilman; Vorspiel ("Lo-hengrin"), Wagner; Autumn Sketch, Brewer; Prelude and Fugue in E minor, Bach; Andantino, Lemare; Coronation March, Meyerbeer.

On Tuesday evening, April 4, Charles M. Courboin, the Syracuse organist, appeared in joint recital with Frank Ormsby, tenor, at the First Baptist church. Mr. Courboin's selections were the Sonata in D minor, No. 6, by Mendelssohn; Aria in A, Bach; Allegretto, B minor, Guilman; his own transcription of Chopin's Etude in C sharp minor, and a finale in B flat major, Cesar Franck. He was enthusiastically encored, giving the Allegretto (Wolstenholme) and "Dance of the Fairy" (Tchaikowsky) as encores.

WORKS OF MILLIGAN  
CONSTITUTE PROGRAM

## SONGS AND ORGAN PIECES

Performance Given at the Wanamaker Store in New York with the Well-Known Organist and Composer at the Keyboard.

A performance of unusual interest was that given in the series of Auditorium concerts at the Wanamaker store in New York April 4, when works by Harold Vincent Milligan were presented, with the composer at the piano. This was the eighteenth concert of the series devoted to works of Americans.

Mr. Milligan at the opening played his "Song of Victory" and an "Elegy" on the organ. Mme. Caroline Hudson Alexander, soprano, sang four songs—"Beatrice" (Sara Teasdale), "Love's Lute" (Frank Dempster Sherman), "Tomorrow" (Anna Bird Stewart) and "An Invitation" (Clinton Scollard). These were followed by three baritone solos sung by Edward Bromberg—"Du bist wie eine Blume," "Wenn ich in deine Augen seh," and "Lehn deine Wang." Mr. Bromberg also sang the following: "Less than the Cloud" (Sara Teasdale), "Twilight" (Sara Teasdale), "From Glens of Eden" (Herbert Trench) and "The Dreamer" (Rudyard Kipling). Mme. Alexander gave two songs with organ accompaniment—"Hear My Cry" and "Watchman, What of the Night?" Miss Idelle Patterson, soprano, sang six solos from "When Life's at the Dawn."

"Daphne," written especially for Miss Elise Dufour, rhythmic dancer, was given by Miss Dufour.

Mr. Milligan, whose versatility as a musician is constantly becoming better known, became an organist at the age of 12 years. He is now at the Fifth Avenue Baptist church and the West End synagogue. He has also been successful as a concert organist, three times touring across the continent in that capacity. He is a graduate of the Guilman Organ School and is a fellow of the American Guild of Organists, as well as general secretary of that organization. In addition to all of which he is the music reviewer of The Diapason.

## Franklin Stead Presents Pupil.

Franklin Stead, director of the Peoria Musical College, Peoria, Ill., presented his pupil, Frederick H. Dohrt, in a graduate organ recital, April 3, at the college recital hall in the following program: Toccata and Fugue, D minor, Bach; Sonata, No. 5, Guilman; "To Spring," Matthews; "The Little Shepherd," Debussy; "Cantique d'Amour," S. Tudor Strang; Fanfare (Etude de Concert), Shelley; Fantasia Symphonique, Rosseter G. Cole.

## Importance of His Arm.

[From Musical America.]

When an organist in the English Provinces made a plea the other day for exemption from military service on the ground that the loss of an arm or finger would incapacitate him for further pursuing his art, the unmusical chairman of the committee that had his case under discussion and denied his request made the remark that an arm would be equally important to a man that made boots.

Elwin M. Steckel has been appointed organist of the Bromfield-Tremont Methodist church in Boston and is attending to his duties there in addition to his studies at the New England Conservatory of Music.

Frederick R. Huber, who has been director of St. Patrick's Catholic church choir at Baltimore for the last five years, has accepted the appointment as organist and director at the Franklin Street Presbyterian church. He will take up his new work in May. Mr. Huber will continue in other lines of musical work in which he is engaged. He is manager of the Baltimore Symphony Orchestra and of the Peabody Concert Bureau. Harry Patterson Hopkins, choir director of the Franklin Street church, will accept a position in New York.



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Judson W. Mather Completes Series  
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Judson W. Mather, organist and choirmaster at Plymouth church, Seattle, has just finished a series of five international recitals, given the first Sunday afternoon in each month. The programs included numbers from seven nationalities and represented a wide range of organ and orchestral literature, as follows:

Dec. 5—French Composers—Sonata No. 5 in C minor, four movements, Guilman; Verset No. 2, Clausmann; "Chant de Chrysanthemum," Bonnet; "Prelude et Cantilene," Rousseau; Pastorale, Franck; Canon in F major, Salome; Scherzo, Gigout; Finale from First Symphony, Maquaire.

Jan. 2—Wagner Program—Overture to "Rienzi"; Prize Song, "Die Meistersinger"; Vorspiel to "Lohengrin"; "Dreams," "Tristan"; "Waldweben," from "Siegfried"; Funeral March, "Götterdämmerung"; Magic Fire Scene, "Die Walküre"; Good Friday Spell, "Parsifal."

Feb. 5—English and Scandinavian—Toccata in F major, Thomas Crawford; Andante Cantabile, Samuel Wesley; Barcarolle in E major, Faulkes; Pastorale in D major, Wolstenholme; Norwegian Suite ("From Fjord and Mountain"), Trygve Torjussen; "Finlandia," Sibelius.

March 5—Russian and Italian—Sonata No. 1, Fumagalli; Finale from "Symphony Pathétique," Tchaikovsky; Nocturne in D flat, Borodin; Overture and Intermezzo from Nutcracker Suite, Tchaikovsky; "Chant du Soir," Bossi; "Marche Cortège" (Wedding Suite), Ferrata.

April 2—American Composers—Sonata No. 1, in G minor, Rene L. Becker; Nocturne in A major, Gaston Dethier; "The Garden of Iram" (Persian Suite), Stoughton; Caprice in A major, Ralph Kinder; "Resurrection Morn," Johnston; Improvisation from Suite in D, Arthur Foote; "To a Water Lily," MacDowell; "A Shepherd's Tale," Nevin; Festival Piece in A major, Horatio Parker.

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BY HAROLD V. MILLIGAN.

"FESTIVAL MUSIC FOR THE ORGAN, Volume 5, Funeral Service." Published by the Boston Music Company, Boston.

The fourth volume of Dr. Carl's interesting and valuable series of organ music has just been issued. It is for the funeral service, the others of the series being for Christmas, Lent and Easter, special and general use and weddings. Just how convenient it is to have a varied assortment of pieces for these occasions, all ready to hand in one volume, no one but a busy organist can fully realize. The present volume contains the familiar marches for funeral services, the Chopin, Beethoven and Mendelssohn marches, and the Dead March in Saul of Handel, as well as a number of others that may be correctly called "novelties." There is a little known "Prelude Funebre" of Guilman, a "Dirge" by Ambrose Thomas and marches by J. P. E. Hartmann, a Danish composer at present living in Copenhagen; Gustaf Hagg, an organist-composer of Stockholm, Sweden, and Clement Loret, and the beautiful and expressive "Funeral Prelude" by Chauvet, who was Guilman's predecessor at La Trinite in Paris.

There are also organ arrangements of the well-beloved "Song Without Words," commonly known as "Consolation," and the aria, "O Rest in the Lord," from "Elijah," and "I Know that My Redeemer Liveth," from Handel's "Messiah." Dr. Carl's great skill as an editor and adapter is well displayed in this work, which contains much material of musical as well as practical value, and an unusual amount of variety.

"CHANSON PASSIONNEE," by James P. Dunn.

"ALLEGRO GIUBILANTE," by Gottfried H. Federlein. Published by J. Fischer & Bro., New York.

Mr. Dunn's "Chanson," unlike most organ melodies, is really "passionee"; it would have been good material for the violin, but is well developed in its present form and makes a good organ piece. Its great dynamic variety requires an organ with modern accessories, including a crescendo pedal, while from the organist it requires a skillful and expressive rubato.

Mr. Federlein's "Allegro Giubilante" is bold, vigorous music, suitable for festive occasions, and is a worthy addition to the composer's rapidly-growing list of organ compositions. The "jubilant" theme has two contrasting sections of the kind that used to be called "trio." It is a very useful and usable piece of considerable musical value and can be adapted to the capacities of any organ, large or small, ancient or modern.

"BALLADE IN E," J. Stuart Archer.

"FOUNTAIN REVERIE," Percy J. E. Fletcher.

"FESTIVAL TOCCATA," Percy J. E. Fletcher.

"PRELUDIUM PASTORALE," J. Stainer.

Published by the H. W. Gray Company, New York.

These latest additions to the organ catalogue of the H. W. Gray Company are of unusual originality and interest. The "Ballade" is rather Brahmsian in feeling and has an unbackneyed freshness and charm that are captivating. It will test the player's legato severely and will require a little study, both musically and technically. There is nothing spectacular about it, but its musical worth is of the kind that reveals itself more and more upon closer acquaintance. Mr. Fletcher's fountain is within splashing distance of the one in the second act of "Tristan," though he cannot be said to have stolen any of the water from that famous well. His "Rev-

erie" calls for the most delicate and ethereal effects possible on the organ; the first melody is sung to a rippling accompaniment, while the second melody is given to the oboe, accompanied by sustained harmonies in the strings. It is a composition of great beauty in pastel.

The "Festival Toccata," advancing boldly with a theme built of staccato chords, has several points that are not just like all the other toccatas ever written; as such it is to be welcomed, while young ears will greet with joy its employment of consecutive fifths in the harmonic pattern. The middle section is a chorale-like passage for swell reeds, or if possible solo tuba, and is given an interesting harmonic development. It is a brilliant, dashing piece for the display of bravura.

The same publishers also put forth again at this time a new edition of Stainer's "Preludium Pastorale," which is interesting chiefly as showing what can be done over a descending scale bass.

Charles M. Courboin has been commissioned to take charge of the drawing of specifications, installation and dedicatory recital of an organ to be built in Calvary Baptist church of Syracuse, N. Y., at a cost of about \$7,500.

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## PRIDE OF REDONDO BEACH

California Organ Company of Los Angeles Completes Large Instrument—Part of New Civic Center Work.

The organ in the Union high school at Redondo Beach, Cal., built by the California Organ Company of Los Angeles, was dedicated Tuesday evening, April 11, with a recital by Ernest Douglas, assisted by Miss Lenore van der Leith, soprano, both of Los Angeles. A series of recitals will follow, under the direction of the high school board of directors, and will form a part of the civic center work of the district.

Special features of the dedication program were addresses by Mark Keppel, county superintendent of public schools for Los Angeles county, and by Dr. W. E. Wilson, supervising principal of the manual arts high school, the largest high school in Los Angeles. Both Mr. Keppel and Dr. Wilson were warm in their congratulations of the people of Redondo and in appreciation of their progressive spirit. According to Mr. Keppel this is the second such organ to be installed in any high school west of the Mississippi river, the other being at Los Angeles in the Van Nuys high school. This is a thirty-six stop, three-manual organ, and was installed at a cost of \$7,500.

The dedication program was as follows: Prelude and Allegro quasi Fantasia, Douglas; Hols worthy Church Bells, Wesley; St. Ann's Fugue, Bach; Chorus from Oratorio, "Their Enemies Shall Overwhelm Them," Handel; Finale from Organ Suite, Douglas.

George Walsh, organist of the Dominion Theater, Vancouver, B. C., has taken the position of organist of the Strand Theater, Seattle. Here he has a fine three-manual organ built by Ernest M. Skinner.

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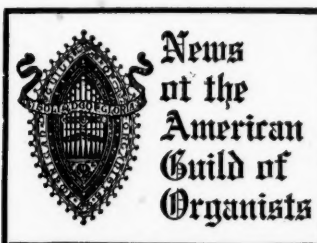
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RECITALS

MACON, GA.





### Illinois Chapter.

At the last meeting of this chapter, Thursday, April 13, Dr. George L. Scherger made a most interesting talk on "Some Practical Aspects of Church Music."

Monday, May 8, at 8:15 Charles E. Clemens of Cleveland, Ohio, will give his recital at St. James' M. E. church, under the auspices of the Illinois chapter. The recital was postponed from April 3. Preceding the recital a dinner in honor of Mr. Clemens will be given in the parish house of St. James' church.

April 12 a service was held at St. Paul's by the Lake in Rogers Park, where Albert J. Strohm is organist and choirmaster. Mason Slade of Christ church played the Allegretto from Mendelssohn's Fourth Sonata and Guilman's "Marche Religieuse." The following selections were given by Irving C. Hancock of Trinity church: "Prayer to Notre Dame" (Gothic Suite), Boellmann; Toccata (Gothic Suite), Boellmann, and Communion in G (by request), Batiste. The combined choirs of Christ church, Trinity and St. Paul's sang Stainer's "Crucifixion." The canticle was a Magnificat in E flat composed by Mr. Strohm.

A festival service was held at St. Paul's Universalist church April 18. The St. Paul's quartet, directed by Mrs. Wilhelm Middelschulte, was supplemented by the Kortschak Quartet. The Rev. Dr. L. Ward Brigham, pastor of the church, delivered an address on "Making Melody." The organ soloists were Herbert E. Hyde and Miss Tina Mae Haines. Mr. Hyde played d'Ervy's Meditation and Toccata and the Cantabile and Finale from Guilman's Seventh Sonata. Miss Haines played a Cantabile by Cesar Franck and Rogers' Concert Overture in B minor. This was one of the most elaborate and successful programs given at any guild service of this season.

### Pennsylvania Chapter.

The thirty-sixth public service of the Pennsylvania Chapter was held Tuesday evening, March 28, in St. Clement's Church, Philadelphia, when the choir of the church, directed by Henry S. Fry, sang the new Lenten cantata, "The Triumph of the Cross," by Harry Alexander Matthews, with the composer at the organ. This work, which is dedicated to Mr. Fry, is sure to take a prominent place among works of its kind, being well written, eminently singable and provided with an effective organ part. It was admirably sung by St. Clement's choir, the solo parts being sustained by Master George Wells, treble; Ednyfed Lewis, tenor, and Earl Huntington, baritone.

Edward Shippen Barnes of the Rutgers Presbyterian church, New York, played an original "Solemn Prelude" written especially for this service, and the postlude, "Processional of the Knights of the Holy Grail" from "Parsifal," was played by Harry C. Banks, Jr., of St. Paul's church, Ogontz, Pa. In spite of the unfavorable weather the church, which is a large one, was crowded to the doors.

The next public service of the chapter will be held May 16 in the Memorial Church of St. Paul, Overbrook, Philadelphia.

### Northern Ohio.

St. Paul's church choir, at Cleveland, led by George G. Emerson, organist and choirmaster, was assisted by Charles E. Clemens and William Treat Upton on April 9 in a guild service. As a prelude Mr. Upton played the Fantasia from Rheinberger's Tenth Sonata and Bairstow's

"Evening Song." Mr. Clemens' postlude consisted of: Scherzo Symphonique Concertant, Lemmens; "Im Garten" and "Laendliche Hochzeit," Goldmark, and the introduction to the third act of "Lohengrin," Wagner. The choir sang John E. West's Magnificat (Festival in E flat), Tallis' choral service, and several excerpts from Rossini's "Stabat Mater."

Frederic B. Stiven gave a recital under guild auspices April 3 at the Euclid Avenue Christian church of Cleveland. He played the following interesting program: Agitato, from Sonata No. 11, Joseph Rheinberger; "En Bateau," Claude Debussy; "Trois Pieces Pour Orgue," Fantaisie, Cantabile and Piece Heroique, Cesar Franck; "Songe D'Enfant," Joseph Bonnet; Variations de Concert, Joseph Bonnet; "Poem," Zdenko Fibich; Gavotte Moderne, Edwin H. Lemare; Finale from First Symphony, Louis Vierne.

### Missouri Chapter.

Vernon S. Behymer gave a recital under the auspices of the chapter March 28 at the Compton Hill Congregational church. His selections were: Sonata, Borowski; "From the Land of the Sky-blue Water," Cadman; Scherzo Pastorale, Federlein; Fugue in C minor, Bach; "Supplication," Read; "Processione Indienne," E. R. Kroeger; "Chant Seraphique," Frysinger; "Gavotte de la Cour" (Holyrood), Brocca; Cantilene and Grand Choeur, Salome.

### New England Chapter.

The annual meeting will take place Monday, May 1, at the H. M. A. Rooms, 57-A Chestnut street, Boston, when officers for the year will be elected. After the business the Rev. Henry Wilder Foote will speak on "The Development of the English Hymn." May 9 a recital will be given at the First Parish church, Harvard Square, Cambridge. May 24 there will be a service at Christ church, Fitchburg.

### Kansas Chapter.

Officers of the Kansas chapter for the coming year are: Dean, Horace Whitehouse; sub-dean, D. A. Hirschler; secretary, Ida Burr Bell; treasurer, Mildred Hazelrigg; registrar, Pearl Emley; librarian, Agnes Bradley; auditors, C. S. Skilton, R. H. Brown; executive committee, H. E. Dox, Jennie Blinn.

### Dedicates Theater Organ.

The organ at the new Regent theater, South Halsted near Sixty-eighth street, Chicago, was dedicated by Emmet Robert Gaderer April 28. Mr. Gaderer played: Overture to "Tancrède," Rossini; Aria from "Mignon," Thomas; "The Rosary," Ethelbert Nevin; Introduction to Act 3 and Pilgrims' Chorus, "Tannhäuser," Wagner; "The Chocolate Soldier," Oscar Straus.

The First Presbyterian church of York, Pa., is planning to let the contract for a new \$10,000 organ, a gift from two members of the church who wish their names to remain unknown. Harold Jackson Bartz is organist of the church.

The trustees of St. James' Reformed church at Allentown, Pa., have decided to purchase an organ manufactured by the Wicks Organ Company of Highland, Ill., for their handsome new structure. The organ is to contain thirty-six stops, without any augmentations. There will be three manuals and pedals. The organ will be in two elevated chambers. The console will be detached and placed in the chancel beneath the great organ.

Howard Holt, organist and choirmaster of St. Paul's Episcopal Church, Muskegon, Mich., has also accepted the position of choirmaster of St. John's Episcopal Church at Grand Haven. He will handle the work of both positions, according to present plans.

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Announcement is made of the school of church music which will be held at Cambridge, Mass., this summer. It will extend over two weeks from June 23 to July 8, with headquarters at the Episcopal Theological School. The aim is the same as that of the successful gathering at Cambridge last year—to draw into consultation those who have to do with this important department of church work.

A unique feature of the school will be a demonstration course in practical choir training and conducting to be given by A. Madeley Richardson, M. A., Mus. Doc., Oxon., late organist of Southwark Cathedral, London, and instructor at the Institute of Musical Art, New York. The course will be illustrated by a boy choir and will afford an unusual opportunity for the study of voice production and interpretation as applied to the usual forms of musical expression in the church. This practical course will be supplemented with a course of lectures by Dr. Richardson on selected topics such as organ accompaniment; the structure and rendition of the Psalms; the choral service and choir organization and management.

There will be a class in Plainsong with practice in rendering traditional melodies to the Psalms, Hymns, etc., the instructor to be announced. The history of church music with reference to the hymn tune, the carol, the anthem and settings will be dealt with by Richard G. Appel, A. M., of the Cambridge Theological School. The contribution of the different schools of church music, including the Modern Russian, will be considered.

Opportunity will be given to hear some of the notable organs in the vicinity of Boston and to visit organ factories. There will be the usual series of organ recitals.

A registration fee of \$5 is charged to defray the expenses of the school and admits to all classes and privileges. Applications for registration and further information may be made to Richard G. Appel, director, 15 Hiliard street, Cambridge, Mass.

Professor W. H. Donley of Seattle gave the opening recital on a Möller organ in the new Presbyterian church at Missoula, Mont., April 16.

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## DEDICATION AT CAMBRIDGE

Three-Manual Austin Organ Opened  
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The three-manual Austin organ in the First Parish Church (Unitarian), Harvard Square, Cambridge, Mass., which has thirty-eight stops, was dedicated April 16 with special services. Frank S. Adams, organist of the old church, presided at the new one. At the dedicatory service he played: Andante from the Second Symphony, Widor; "Hosannah" (Chorus Magnus), Dubois; Pastorale from the Second Symphony, Widor; Prayer, Le-maigre; Prayer from Gothic Suite, Boellmann; Cornelius March, Mendelssohn; Meditation from Suite in G minor, Truette.

The specifications of this organ were published in The Diapason Feb. 1.

## REBUILT BY HUGO E. STAHL

Organ in Davenport Church Divided  
and Has Pneumatic Action.

The organ in St. Mary's Catholic church at Davenport, Iowa, has been rebuilt, and was heard again on Easter Sunday. The organ is one of the largest in the diocese of Davenport. The organ has been in the hands of Hugo E. Stahl of Chicago, who rebuilt and modernized the instrument. A pneumatic action and other conveniences have been added. The organ was taken down and divided in order to obtain more space for the choir. A new electric blowing outfit has been installed. Mr. Stahl has also contracted for repairing and tuning the organ and installing a blowing plant in St. Peter's church of Keokuk, Iowa. Another contract is for modernizing and installing a pneumatic action in the large organ in St. Andrew's cathedral at Little Rock, Ark.

Sold by Karl Buselmeier.

Karl Buselmeier, southern representative of M. P. Möller, Hagers-

town, Md., has just returned from a short trip, during which he closed contracts for two-manual organs to be installed in the First Baptist church, Norfolk, Va.; Calvary Baptist church, Newport News, Va.; Calvary Baptist church, Columbia, S. C.; the A. R. P. church, Abbeville, S. C.; the Baptist church of Nashville, N. C., and the Methodist Episcopal church of Williamston, N. C. Mr. Möller has just finished installation of two-manual organs in the First Presbyterian church and the Thirtieth Street Christian church at Newport News; these were secured by Mr. Buselmeier last December.

## Series by W. A. Christmas.

William A. Christmas, organist of the Ramapo Reformed church of Mahwah, N. J., will give a series of six recitals on the two-manual Kimball organ in St. John's Episcopal church, Ramsey, N. J., during May and June. The first recital will be given May 12, when the following selections will be rendered: Overture to "Barber of Seville," Rossini; "Pilgrim's Song of Hope," Batiste; Humoreske, Dvorak; Coronation March, Meyerbeer; Hymn of the Nuns, Lefebure-Wely; Toccata and Fugue in D minor, Bach; Offertory, Op. 23, No. 2, Batiste; Fantasia, Lemmens.

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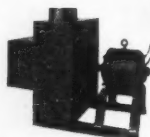
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